An example of a work with bold movement with hair and clothing added.

An example where movement has been added to the hair. Visualize everything swishing in the same direction when drawing (refer to page 134).

An example where movement has been added to the fabric of the dress. Once you've drawn the character's body, start with the action of the fabric being brought forward from the back and express the undulations in the wrinkles of the fabric being pulled down over the whole screen (refer to page 134).

▲ Completed work

▲ Line drawing

Add hair and other details to complete.

Layer shadow color over the top.

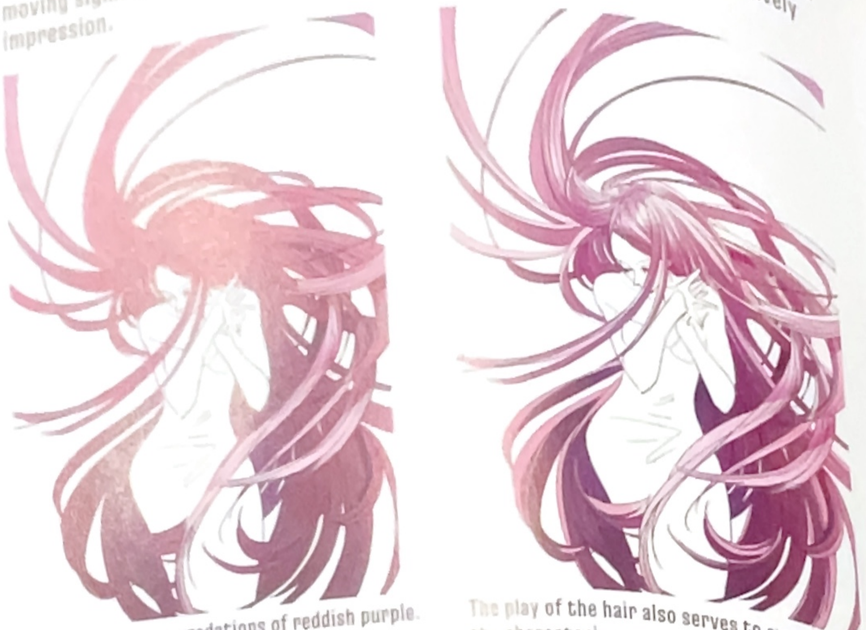
Base for skin color.

Observe objects to train your powers of imagination

It's a good idea to actually observe fabric to improve your ability to capture its form. Trailing a thin handtowel or other fabric through water such as in a bath tub is interesting and allows you to closely observe how the fabric billows and flips around following the hand movements. As it is under water, the movement is slow and easy to see, making it easy to grasp how to move the fabric.

The expression of movement in the hem of the dress can be used in a couple's dance scene

Examples of an "omnidirectional approach" to capture a couple dancing. The way to move the hair as introduced on page 130, combined with the effect of the fluttering clothing makes for a dynamic impression. Express the hair and fabric moving as if they are following the turning actions of the bodies with a slight delay.



The base colors are gradations of reddish purple.

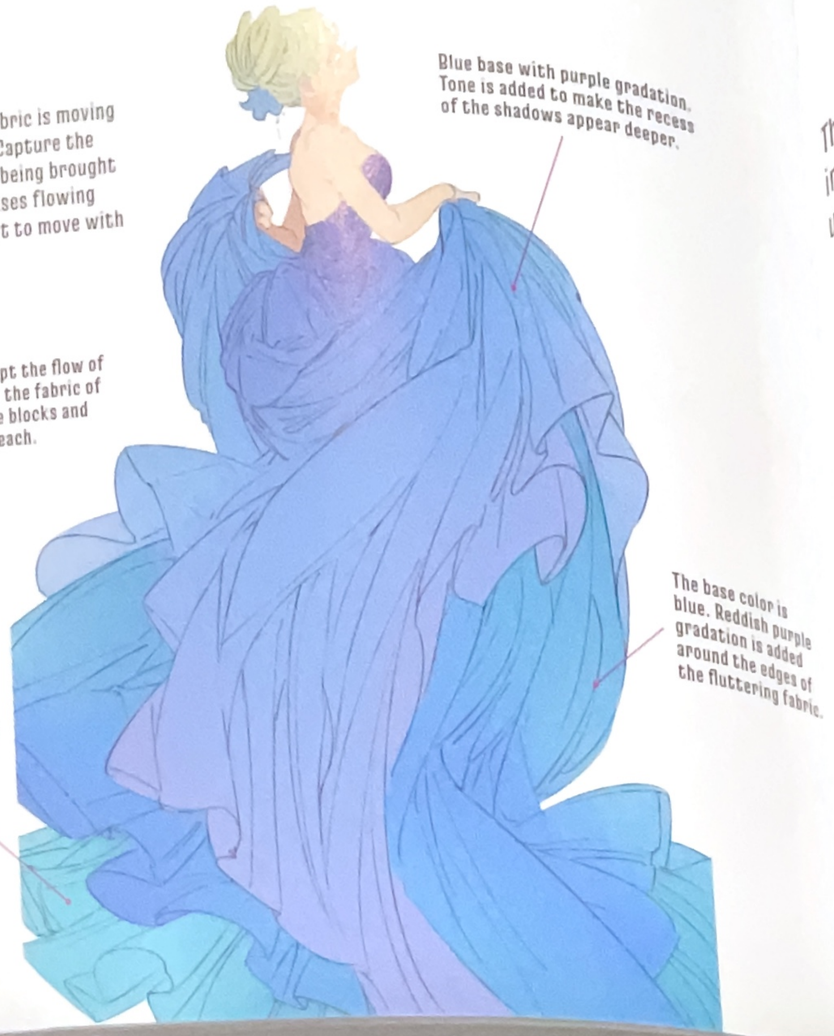
The play of the hair also serves to express the character's emotions and inner side, so carefully render levels of light and depths of shadow to match the scene.

▲ Completed work

Express that the fabric is moving from being pulled. Capture the fabric from behind being brought forward, with creases flowing slowly as they start to move with a slight delay.

So as not to interrupt the flow of the wrinkles, divide the fabric of the dress into three blocks and apply base color to each.

▲ Line drawing



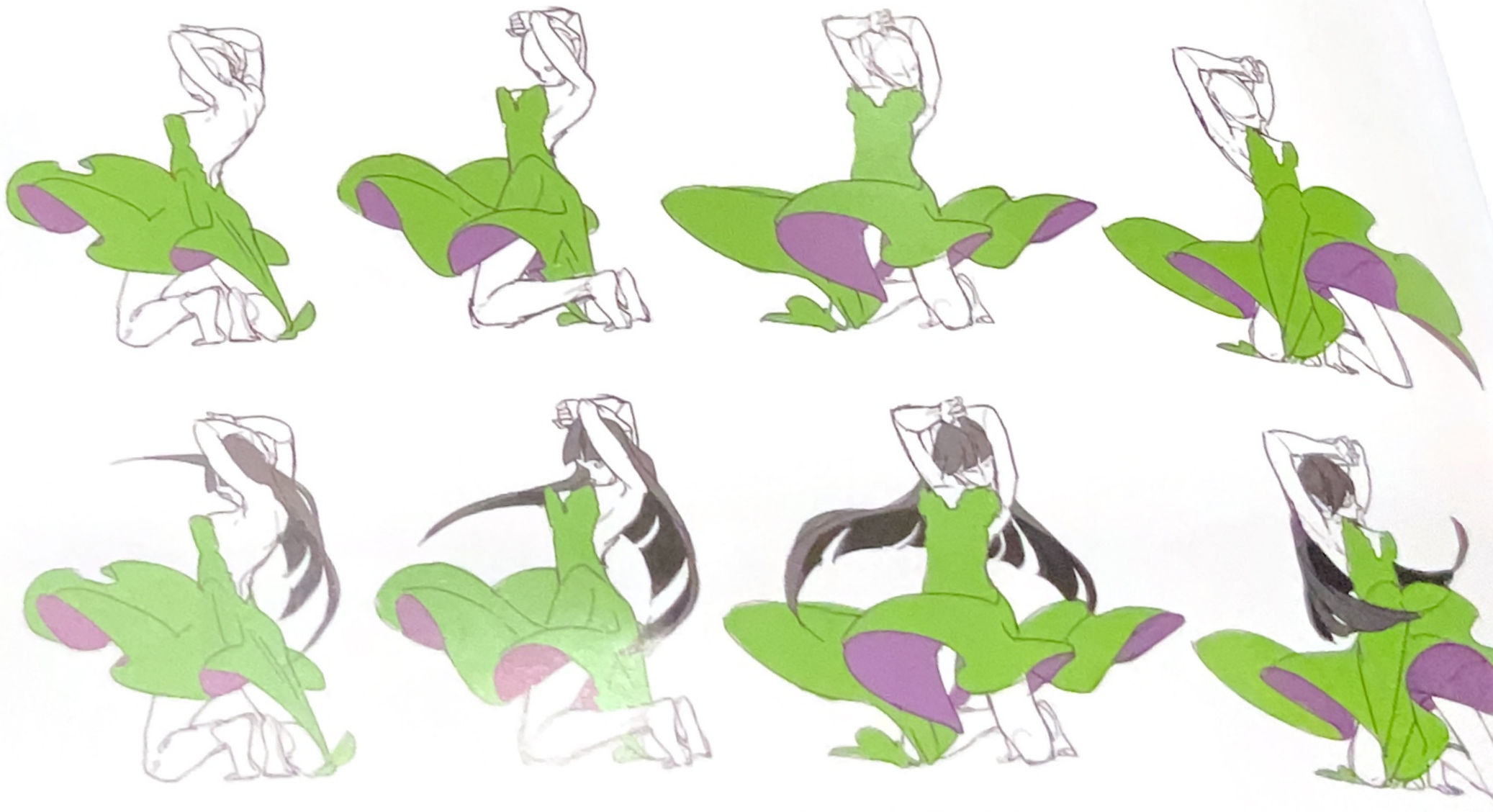
Blue base with purple gradation. Tone is added to make the recess of the shadows appear deeper.

The base color is blue. Reddish purple gradation is added around the edges of the fluttering fabric.

The bottom layer is in gradated shades of pale blue.

Expressing the bold movements of a fluttering garment

In order to convey large movement in standing poses, add in clothing and hair. The flipping up of a skirt takes up a large amount of space and brings out dimension. The specific approach and drawing instructions are explained from page 142.

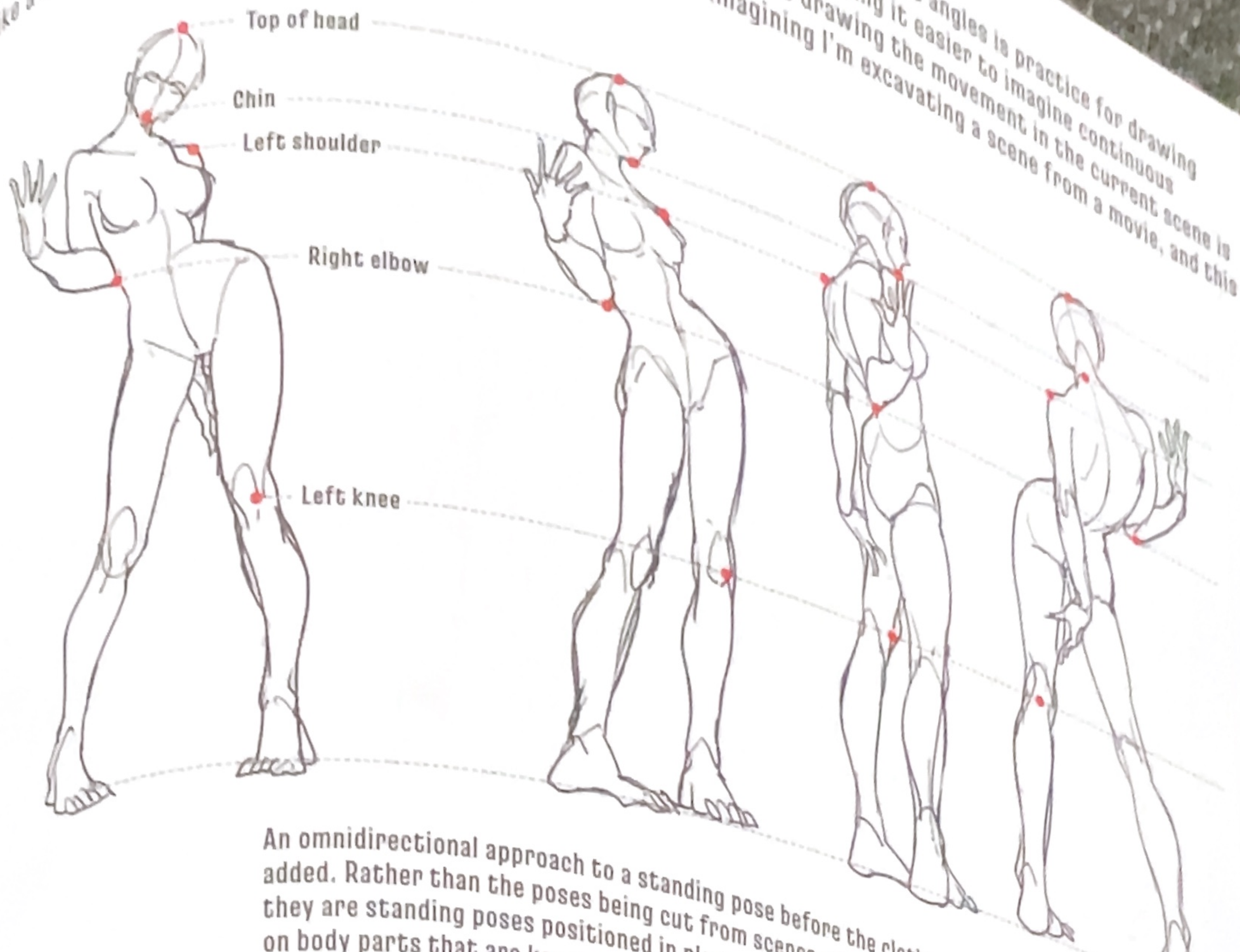


Even in a kneeling pose, hair and clothing flipping around makes for a dynamic scene. Render the skirt filling with air and swaying to and fro.

Adding elements such as clothing and hair to pos
scenes viewed from different angles, but it also
movement. It's the idea that it's because of th
possible, like watching a video frame by frame
is like a simplified version of that.

Don't cover the
attractive curve
the body with c
make the most

Adding elements such as clothing and hair to poses drawn from slightly different angles is practice for drawing scenes viewed from different angles, but it also has the advantage of making it easier to imagine continuous movement. It's the idea that it's because of the previous scene that drawing the movement in the current scene is possible, like watching a video frame by frame. I often draw imagining I'm excavating a scene from a movie, and this is like a simplified version of that.



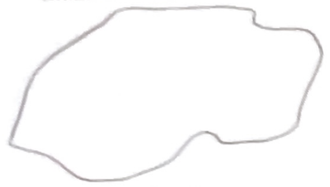
An omnidirectional approach to a standing pose before the clothes and hair are added. Rather than the poses being cut from scenes with movement, it is as if they are standing poses positioned in place. Even so, make sure to firmly build on body parts that are key to movement such as the right hand with fingers reaching up and the left hand in the gesture of touching the leg.

An omnidirectional approach to a kneeling pose before the clothes and hair are added. Create appealing points of the body that you want to maximize, such as the emphasized chest and curved waist, and team them with clothing and hair.

Use a Loop to Bring Out Dimension

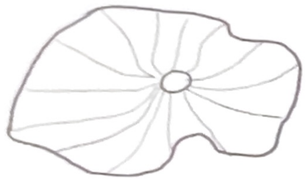
This method involves expanding on the idea of a "loop" to make it resemble a solid form.

Make a "loop" solid

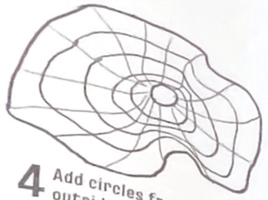


1 Start by drawing an approximate circle.

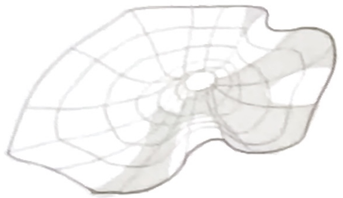
2 Create one point in the middle.



3 Using only curved lines, smoothly connect from the outside to the point in the middle.

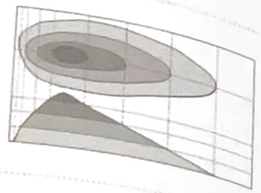


4 Add circles from the outside edge through to the middle point.

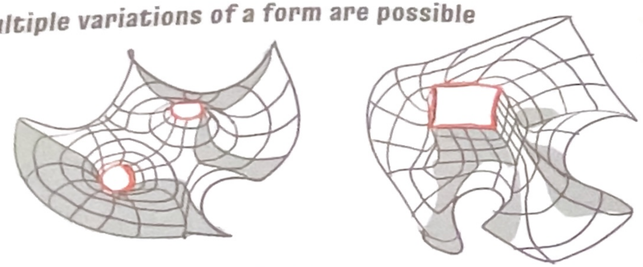


5 Roughly casting shadow over areas that seem as if they would hollow out or sink in makes for an even more solid appearance.

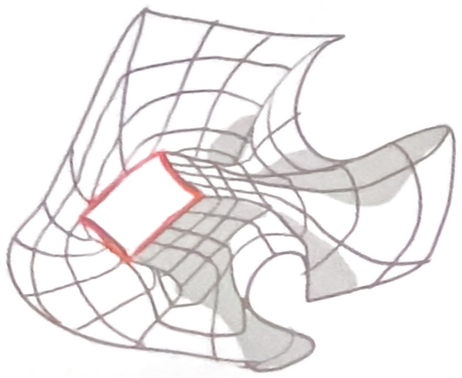
This image shows "contour lines" like those that indicate the altitude of mountains. Once you have got used to making circles appear like solid objects, you can increase the number of points to two and change the shape of the point. Don't rely on the protrusions and indentations in the silhouette to express unevenness, but use a grid to show whether things are protruding forward, sinking in backwards and so on, as it makes it easier to visualize things naturally.



Multiple variations of a form are possible



Change a "loop" into clothing!



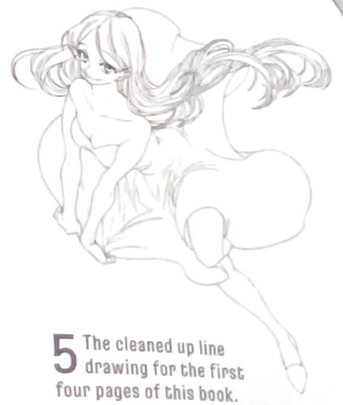
1 Think of the point as the cross section of the figure's waist.

2 Add in the body.

3 Instead of setting out to draw a skirt, using what you've drawn to create one frequently makes for interesting results such as producing movement that even you yourself don't expect. It's difficult to maintain flexible thinking, but it's very important!

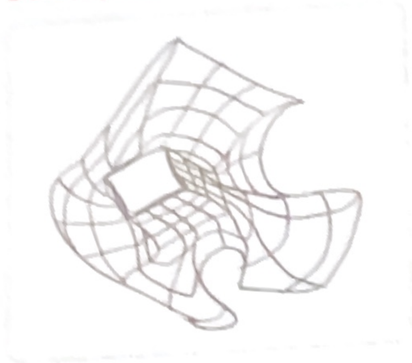
6 The completed work. It's a slightly extreme way to create the shape of a skirt, but the same idea can be applied to the flow or movement of hair.

4 Adding shadow to the hollow sections that emerged from the grid makes for a more dimensional appearance. Add shadow as if placing it in the hollows. The grid is a very good guideline for picking up on hollows.



5 The cleaned up line drawing for the first four pages of this book.

Develop hair and clothing from the same loop



It's possible to make the waist section from the example drawn on page 138 into the head (hairline) and the skirt hemline into the ends of the hair, with the irregularly strung grid as the hair. Similarly, it can be used in various situations such as to create the form of clothing, substitute for the flow in underwater scenes, express zero gravity conditions and so on. Just as you might look up at the sky and think "that cloud looks like a whale!", trust your sensibilities and draw freely.

Drawing other examples with a square as the base

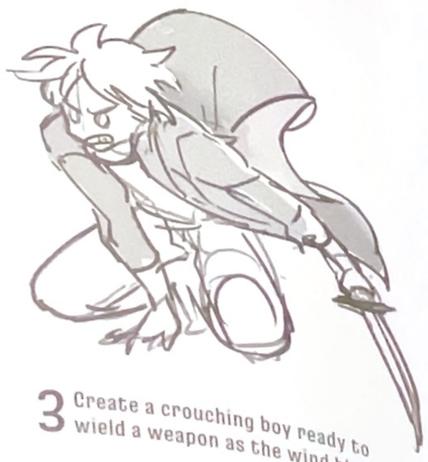
1 Place the head (hairline) inside the point.

2 Make the outside of the loop the ends of the hair and the irregularly strung grid into the hair.

3 Try making it into the pose of a surprised girl.

1 Place the loop behind a figure in a crouched pose.

2 Fit it to the form of clothing (such as a jacket or outer garment) so that the grid becomes a garment for the upper body.



3 Create a crouching boy ready to wield a weapon as the wind blows.

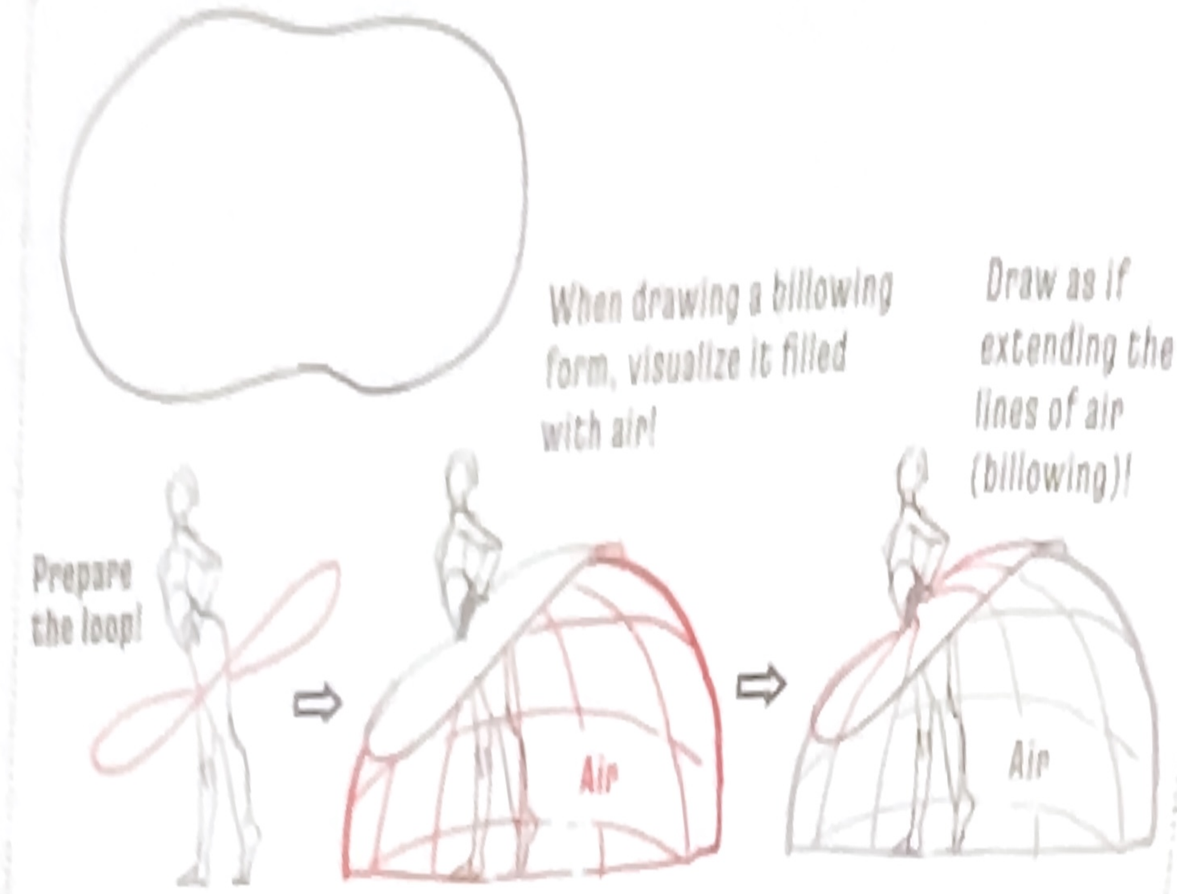
The completed work. The loop has been used to depict the swelling movement of the upper garment. The leaning posture casts a large shadow from the upper body, and the character is looking over down, and the character is looking straight ahead. Multiple points have been devised to draw the eye to the upper body despite the low posture, such as the boldly billowing upper garment, the light from directly in front, the sharp gaze and clothing in eye catching colors. While compact, it's a powerful composition that conveys the sense of the figure being about to fly into action to take on a challenger.

The cleaned up line drawing of the rough sketch of the boy.

Apply shadow to the skin, as if the light is hitting the figure from front on.

Add color to the clothing and sword.

Drawing a billowing skirt from a loop


When drawing a billowing form, visualize it filled with air!
Draw as if extending the lines of air (billowing)!
Prepare the loop!
Air
Air

This method involves making the loop look like the hem of a skirt to form a dimensional look. The foundation for this is the concept of finding points in common and substituting the loop in for something else. Thinking of it as a skirt from the beginning makes it difficult to create movement in it as it sweeps out from the hips to hem and has creases. Focusing only on the hem as a "loop with one connection" makes it possible to create as much movement as you like simply by thinking about moving the loop. Drawing with momentum results in unexpected movements, making the final landing point very interesting. Substituting a circle in for "simpler objects with something in common" allows you to draw movement you wouldn't have thought of before and leads to many discoveries.

Drawing from a twisted loop

1 Draw a loop twisted like the number 8.

2 Place a figure inside the twisted section.

3 Use smooth lines to connect the hips and loop.

4 Erase the hips and thighs to form the skirt.

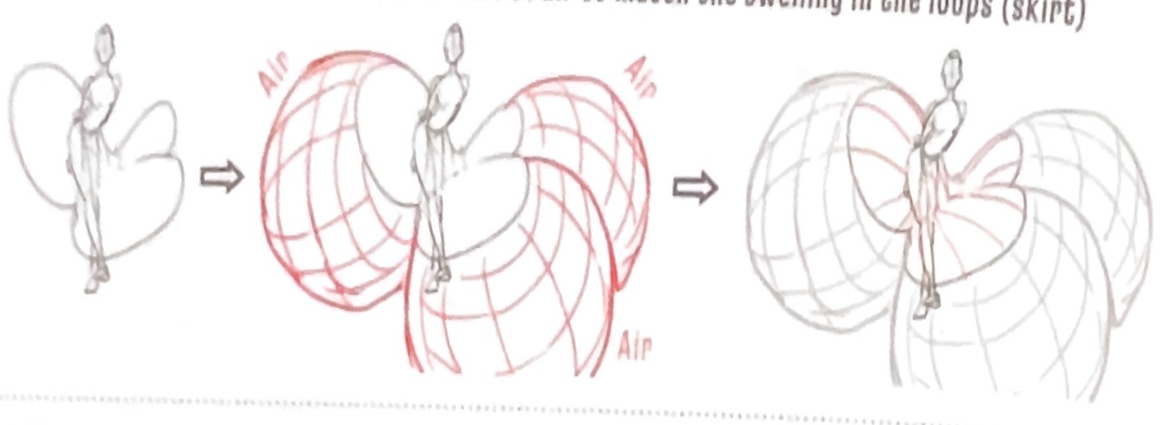
5 Overlaying the grid makes it easier to create dimension.

3 Turn the indented sections into large creases.

4

Drawing from enlarged loops

Create balls of air to match the swelling in the loops (skirt)



Finding a series of simple shapes (air balls) within a complex shape makes it easier to draw an object.

In order to convey the sense of the hands holding down the billowing skirt, I used straight lines and didn't really mark in blown out grid lines on the skirt.

1 Draw a loop.

Key Point

There are no rules to the shape of the loop, so it's good to pair tightly drawn-in sections with bold swelling.

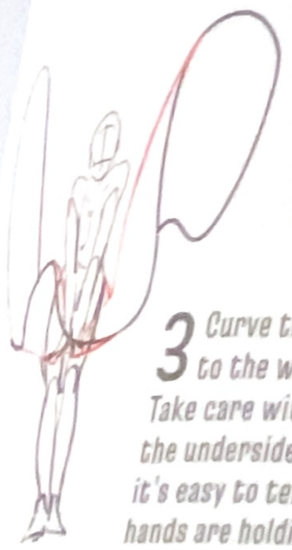
Although it depends on the style and design of the picture, think of lines as outlines and omit any superficial wrinkles. Draw curved lines from the center out to uneven sections and hollows in the shape. Be aware of the presence of air inside the skirt to render it lifting in the wind. Drawing a grid on the surface will make it easier to view as a solid object and work in shadows when it comes to applying color.

2 At the loop stage, it just looks like a squiggly line...

3 Connect soft lines over it to create the look of billowing fabric.

4 Retain the roundness. When adding wrinkles and movement, don't draw in unnecessary lines, especially if you want to add tautness to the fabric.

5 Draw the grid on.



3 Curve the line from the hem to the waist ever so slightly. Take care with the shape of the underside of the skirt so it's easy to tell which part the hands are holding down.

a loop

ving

Draw as if extending the lines of air (billowing)!

Air

This method involves making the loop look like the hem of a skirt to form a dimensional look. The foundation for this is the concept of finding points in common and substituting the loop in for something else. Thinking of it as a skirt from the beginning makes it difficult to create movement in it as it sweeps out from the hips to hem and has creases. Focusing only on the hem as a "loop with one connection" makes it possible to create as much movement as you like simply by thinking about moving the loop. Drawing with momentum results in unexpected movements, making the final landing point very interesting. Substituting a circle in for "simpler objects with something in common" allows you to draw movement you wouldn't have thought of before and leads to many discoveries.

th lines
t the

4 Erase the hips and thighs to form the skirt.

5 Overlaying the grid makes it easier to create dimension.

ps (skirt)

Finding a series of simple shapes (air balls) within a complex shape makes it easier to draw an object.

ugh it depends on the style and design of the
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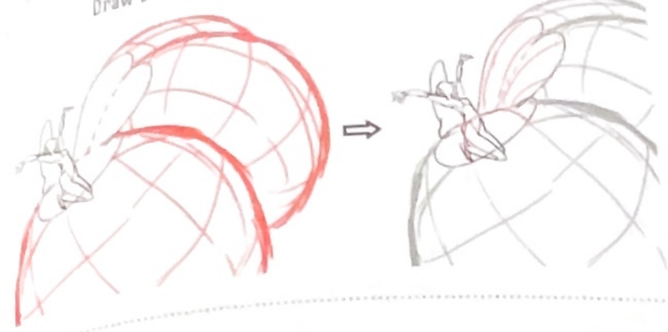
uneven sections and hollows in the shape. Be
f the presence of air inside the skirt to render
in the wind. Drawing a grid on the surface
it easier to view as a solid object and work in
vhen it comes to applying color.

3"

When adding
don't draw
lly if you
fabric.

5 Draw the grid on.

Draw the skirt as if it is being lifted up by air.



3 Turn the indented sections into large creases.

4 Make the skirt look as if it is floating up into the air.

In order to convey the sense of the hands holding down the billowing skirt, I used straight lines and didn't really mark in blown out grid lines on the skirt.

Drawing from a complicated loop

1 This time the loop is more complicated.

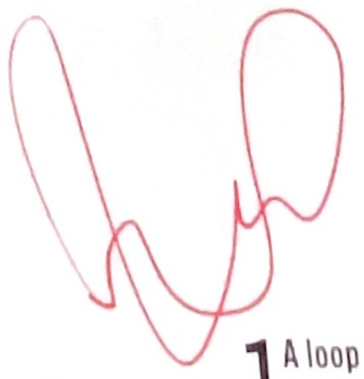
2 Bring the large bulge to the foreground.

5 Mark in a grid.

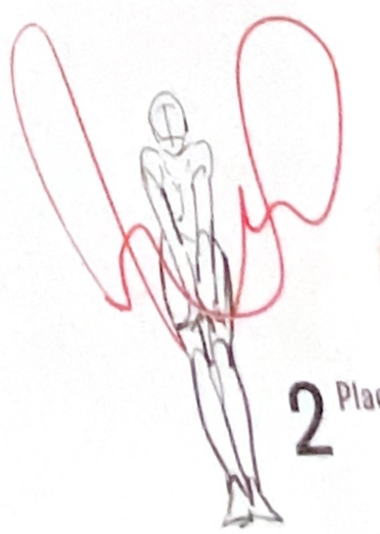
I drew a loop with various elements such as straight and curved sections, lumpy swollen sections and so on. The figure is placed inside a hollow, with the overall form given an airy look.

Drawing from an extreme loop

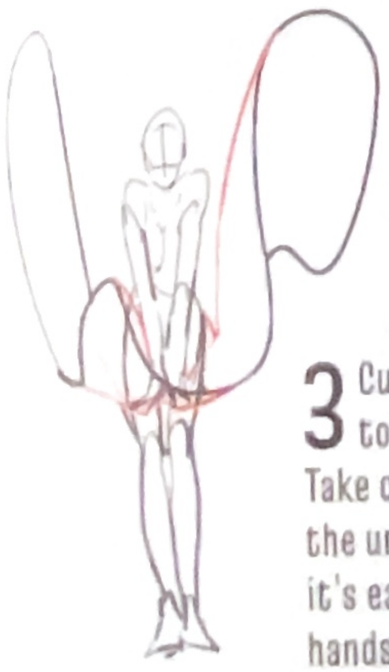
Drawing the line of the loop so that it crosses over itself makes it clearer which fabric is in the foreground and which is in the back of the skirt. However, this makes it more difficult to create depth because the distance from the hem to the waist is shorter. Rather than connecting from the hem to waist in a straight line, leave an arc between to bring out movement and depth.



1 A loop with an overlapping line.



2 Place



3 Curve the line from the hem to the waist ever so slightly. Take care with the shape of the underside of the skirt so it's easy to tell which part the hands are holding down.

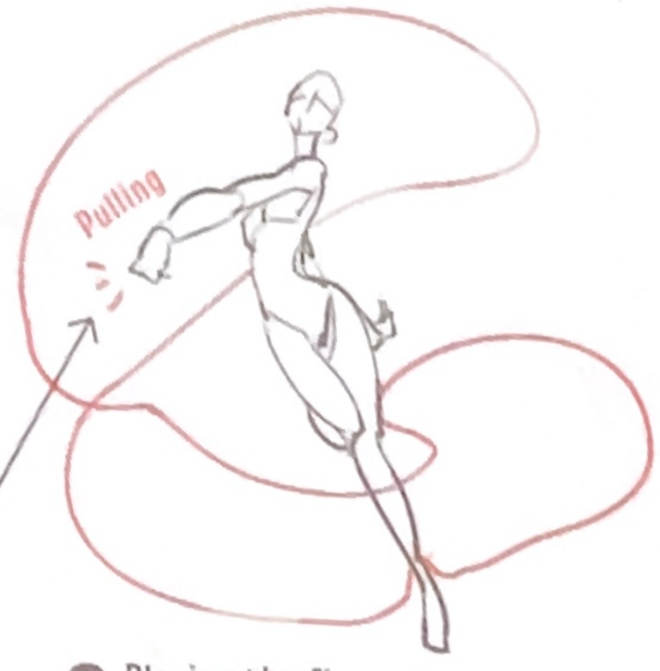
4 It becomes clear which is the back and which is the front of the skirt.

Drawing a pose where the loop is boldly moving

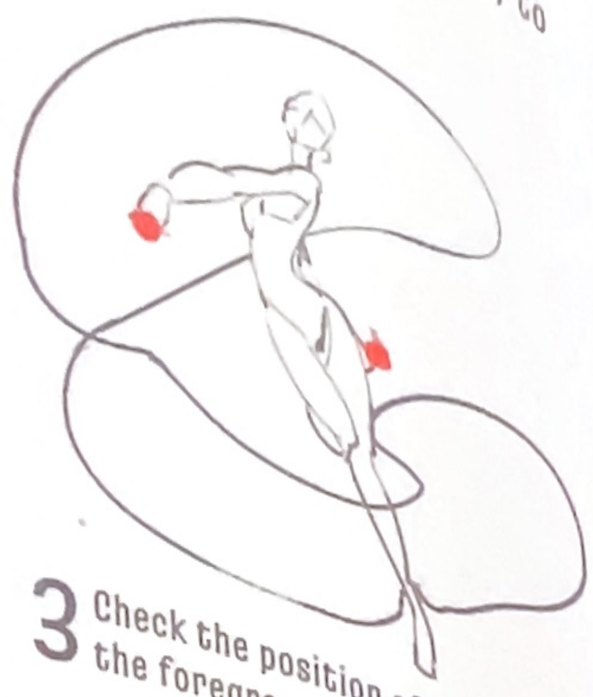
Start by drawing a more extreme loop

Cross the lines of the loop to add twisting and depth. As the pose includes the movement of the hand pulling on the fabric, use straight lines to connect to the hand to bring out momentum. Draw lines differently to express soft and vigorous movement.

1 Draw a twisted loop.

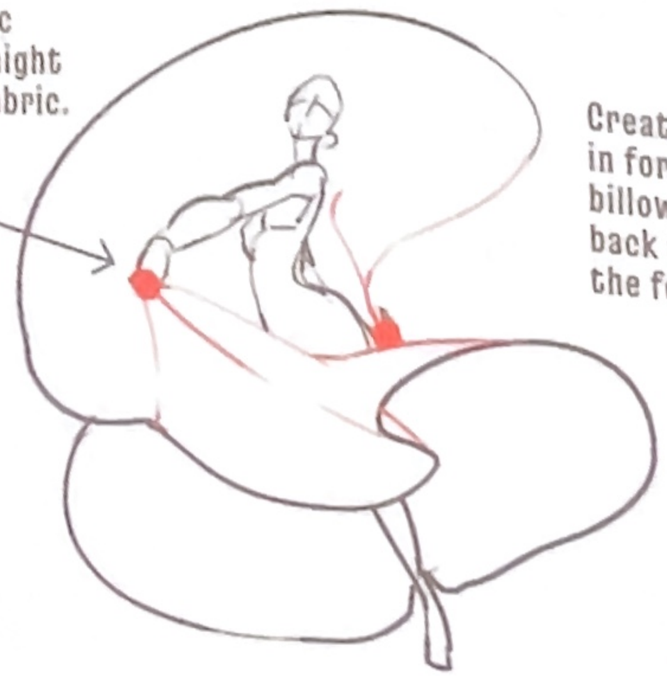


2 Placing the figure in the loop takes a little effort.



3 Check the position of the hands in the foreground and background!

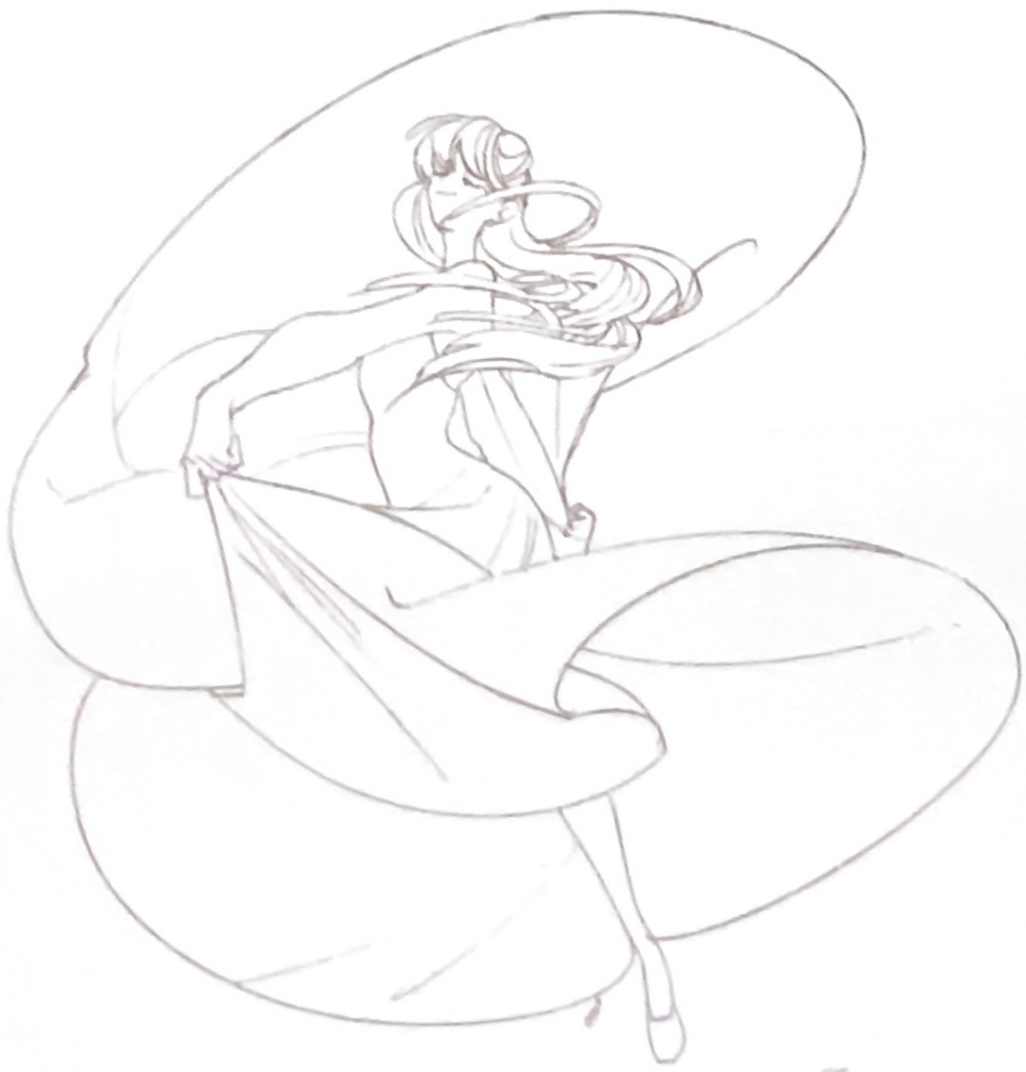
Since the action of pulling fabric with the hand is added, use straight lines to connect the hand and fabric.



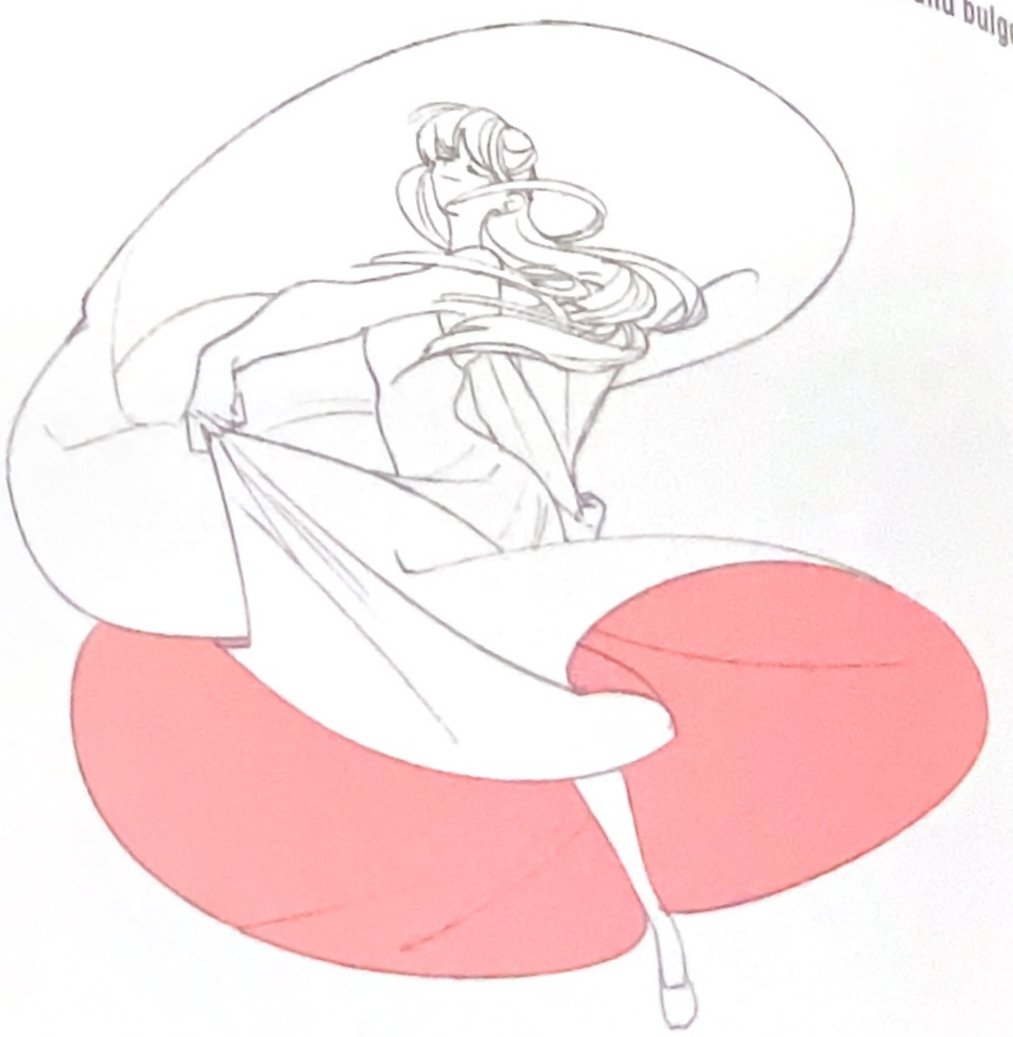
4 Bring out the sense of fluttering in the boldly twisting skirt fabric.

Create differences in force with billowing in the back and pulling in the foreground.

5 Mark in the grid to clearly differentiate between dips and bulges.



The cleaned up line drawing.



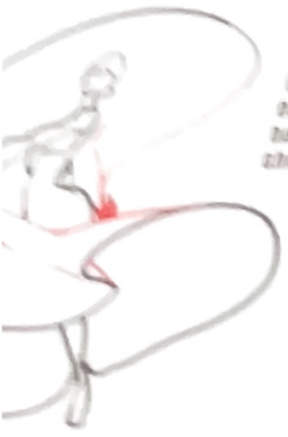
The section coming forward is the inside of the skirt.

...e the loop is boldly flowing

...verse loop Cross the lines of the loop to add twisting and depth. As the pose includes the movement of the hand pulling on the fabric, use straight lines to connect to the hand to bring out momentum. Draw lines differently to express soft and vigorous movement.

2 ...facing the figure in the loop ...takes a little effort.

3 Check the position of the hands in the foreground and background.



...ense of fluttering in ...ing skirt fabric.

Create differences in force with billowing in the back and pulling in the foreground.

5 Mark in the grid to clearly differentiate between dips and bulges.

...section coming forward is the inside of the skirt.

The completed work. In this example, the work has been finished with color in the two tones of red and black.

...hair is colored with a light brown shade made from mixing ...ed and black for the base, with slightly darker brown shadows ...done over the top.

The base color for the skirt. Soft pink teamed with the gorgeous pose and graceful expression creates a feminine impression.

Drawing starting with an intricate loop

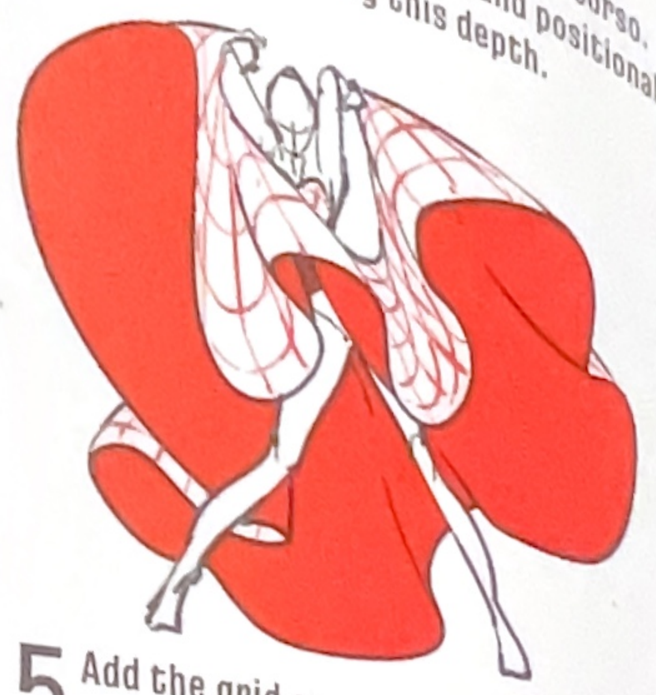
Here, we'll start with an intricate loop with irregular form. There are no overlapping parts and many boldly billowing sections, so it is teamed with a big pose. Don't hold back with showing plenty of the inside of the skirt. The hands (red circles) connecting the lines that represent the wrinkles of the fabric are positioned close together, but the cloth in the center is slackened to retain softness and make the facial expression visible.

1 Draw a loop with lots of uneven sections.

2 Connect lines to the hands.

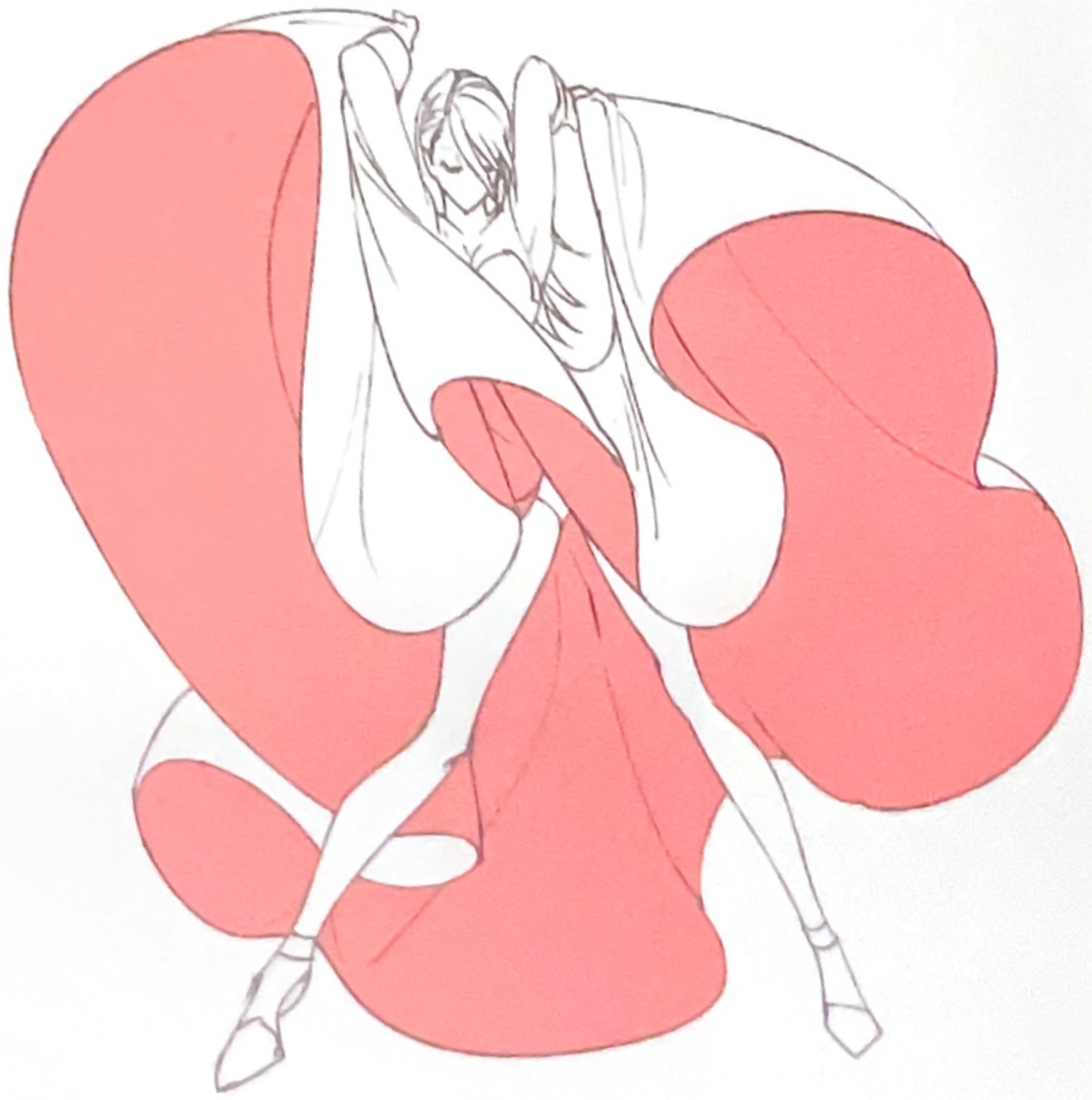
3 The hands are to the back of the torso. It's important to understand positional relationships including this depth.

4 Simply connecting lines like this would mean the facial expression and movement in the body were concealed, so slacken the fabric to create a gap and allow the face and body to be seen.



5 Add the grid over the surface of the skirt. The inside of the skirt that was the shape of the loop emphasizes dynamic, bold movements.

The cleaned up line drawing. Add in fine fabric wrinkles so as not to lose the large shape.



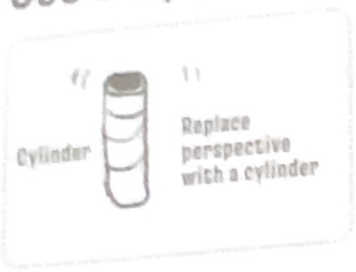
I tried making the inside of the skirt the highlight.

The complete work. Color contrast is created via the bold use of red and black.

Only pale gray shadow was used on the skin, which renders a monotone when combined with the black ground of the skirt. Making the red of the lining stand out more creates a vivid impression.

The skirt base and shadow colors. Apply shadow in two stages of shading in order to create sections of greater depth.

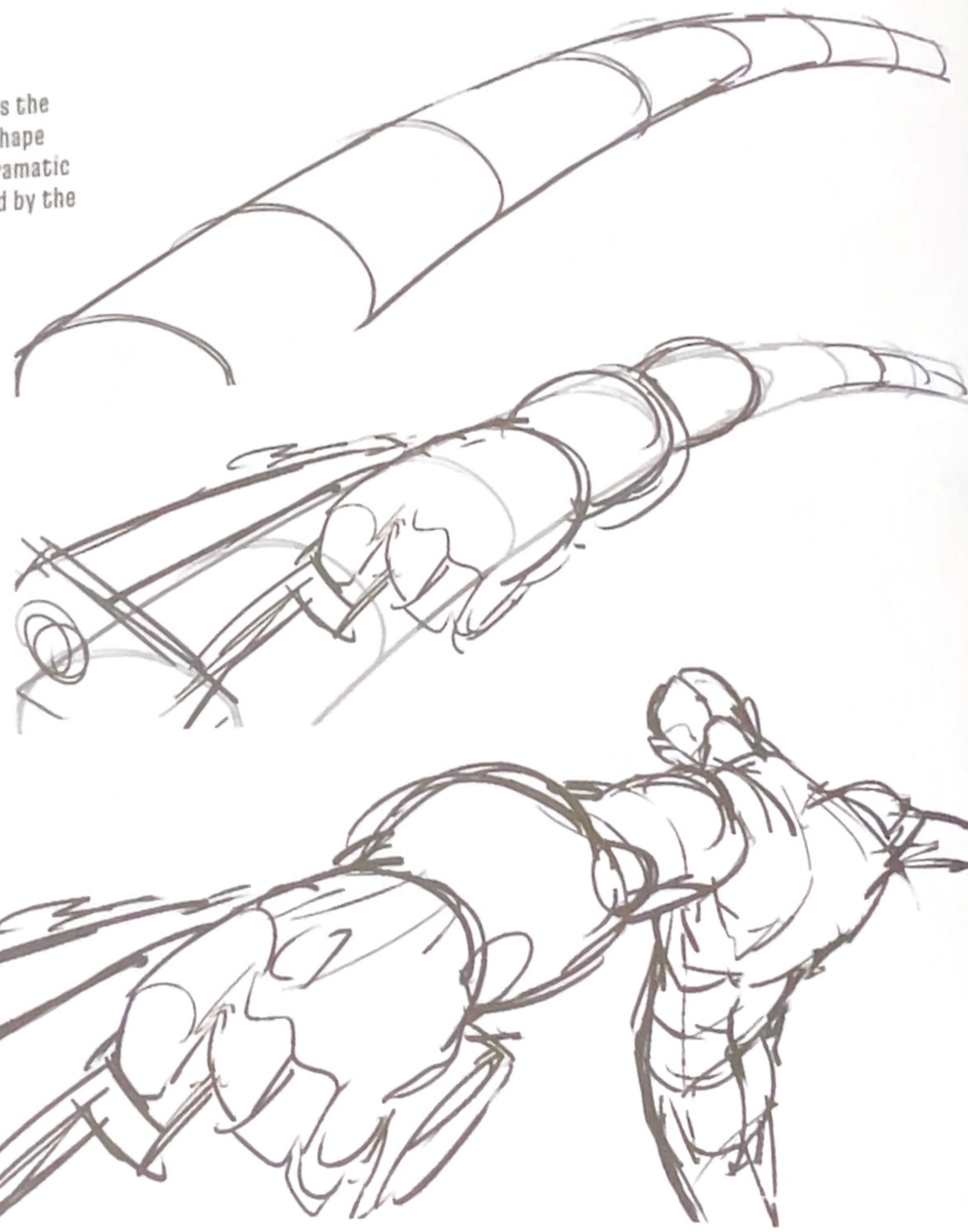
Use a Cylinder to Create a Sense of Perspective



Use a cylinder to render movement from the background to the foreground!

Visualize the image as a series of cross sections cut into round slices. Sometimes it might be used to draw the limbs extending from the torso and sometimes, depending on the object you're trying to show, it might connect it from the hand or foot. Try various methods in order to draw in the way you want.

1 Draw the cylinder sweeping across the screen. Substituting in a simple shape like this makes it easier to create dramatic expression without getting confused by the set ratios for body parts.

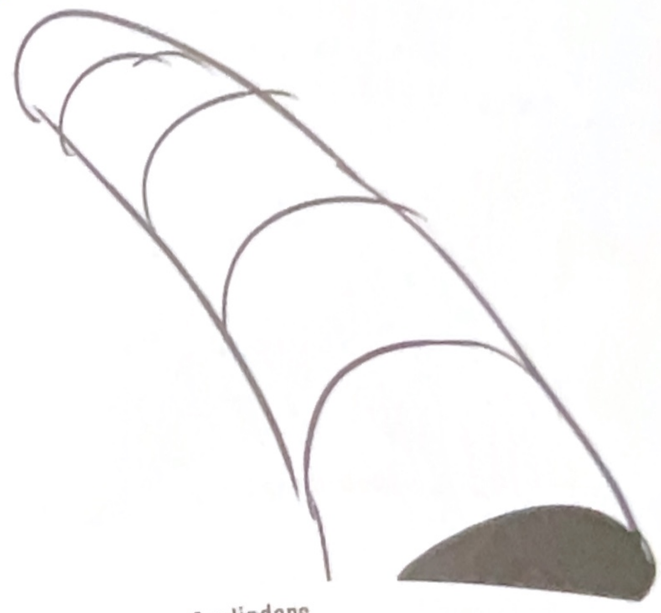


2 Transform the stacked round slices into an arm and try putting a gun in the hand.

3 Draw in the rear view in the background. Try using a bold high angle that emphasizes the back!

4 Add in details to complete the work.

Use a cylinder to show movement from below to a

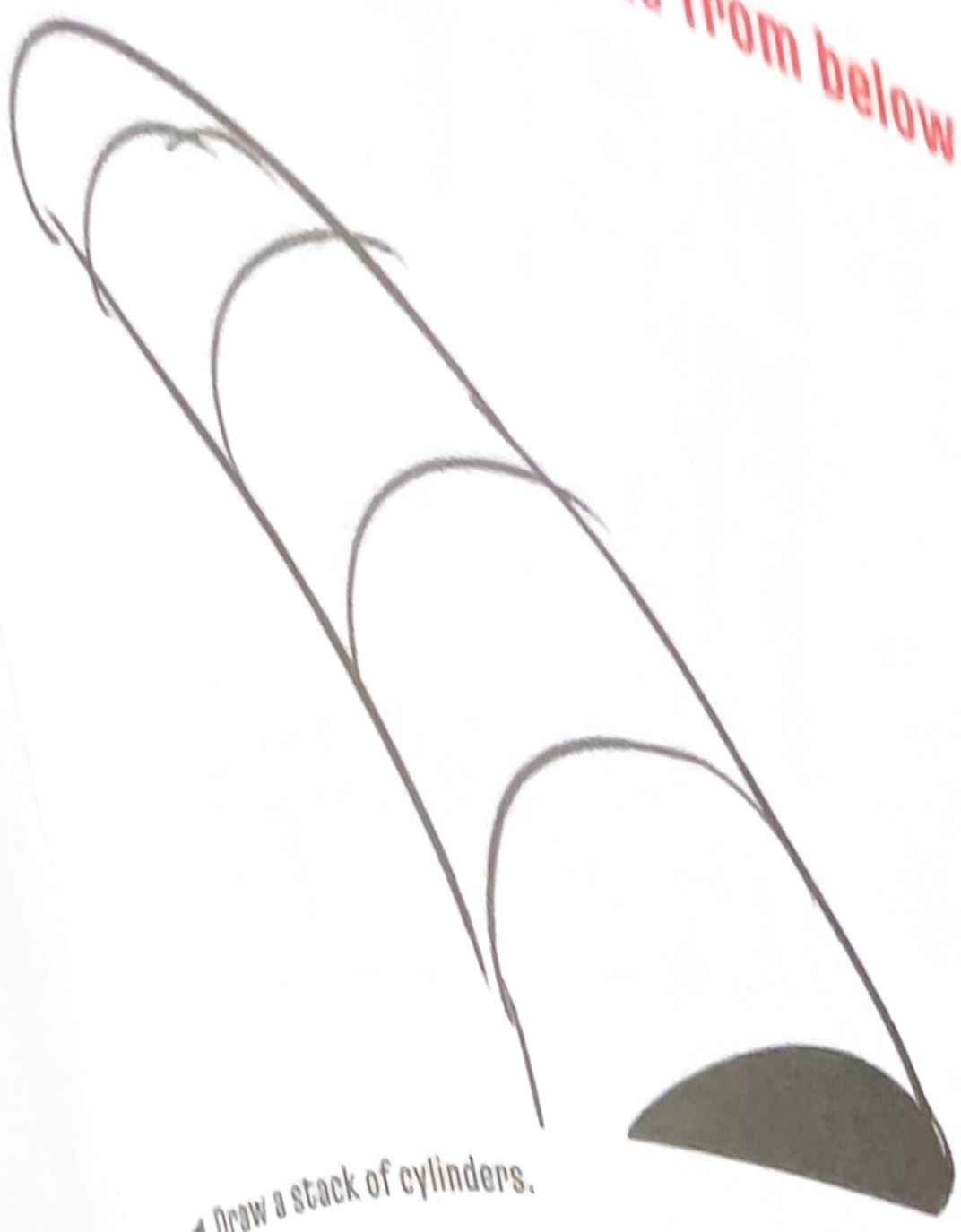


1 Draw a stack of cylinders.

3 Add in cylinders in the background for the thighs of the right and left legs.

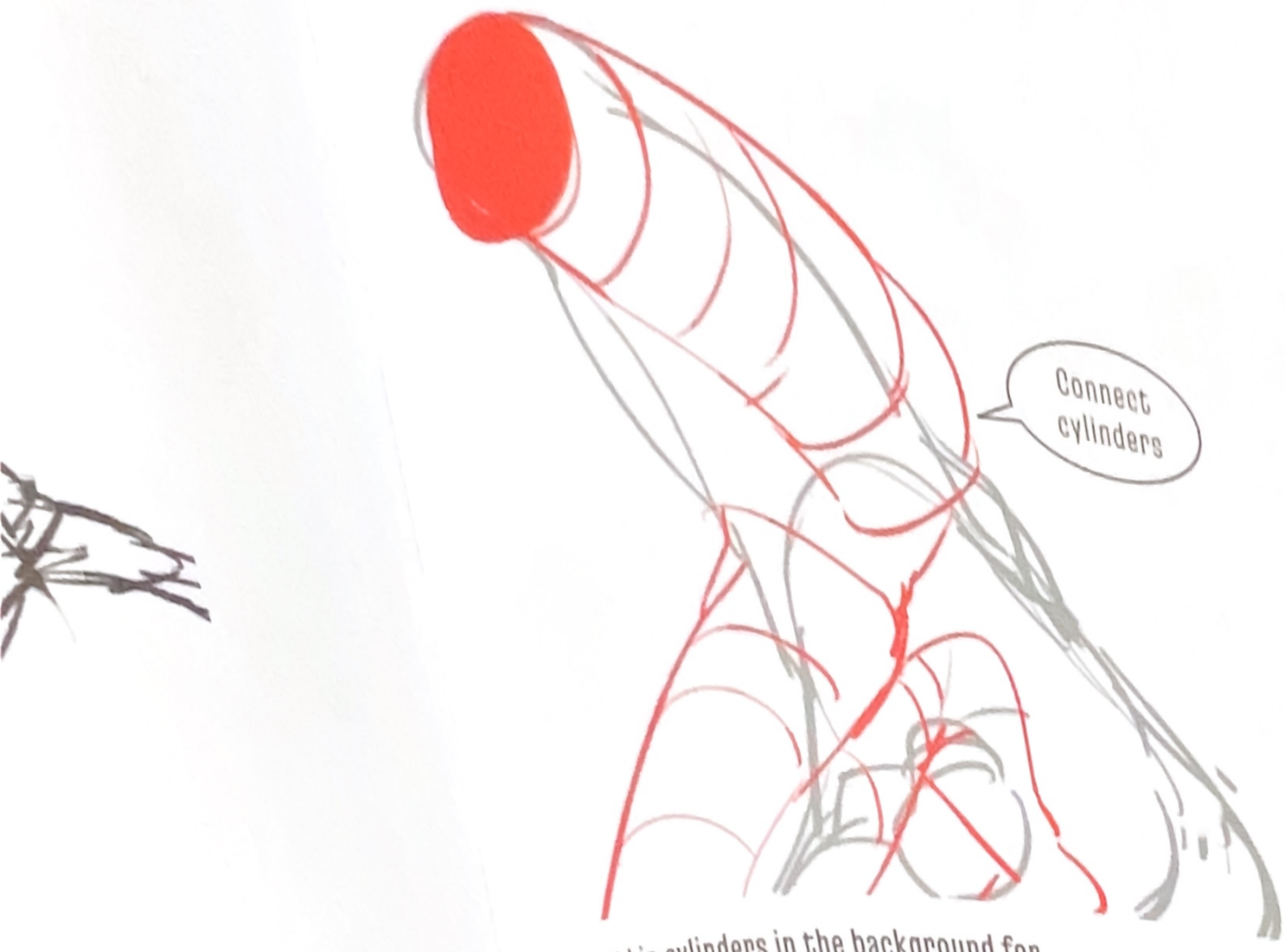
This drawing technique doesn't consider the ratio of arm and leg length, so you can try altering thickness at the points where joints divide. Creating the impression of performance brings out originality and makes for a unique work.

Use a cylinder to show movement from below to above!



1 Draw a stack of cylinders.

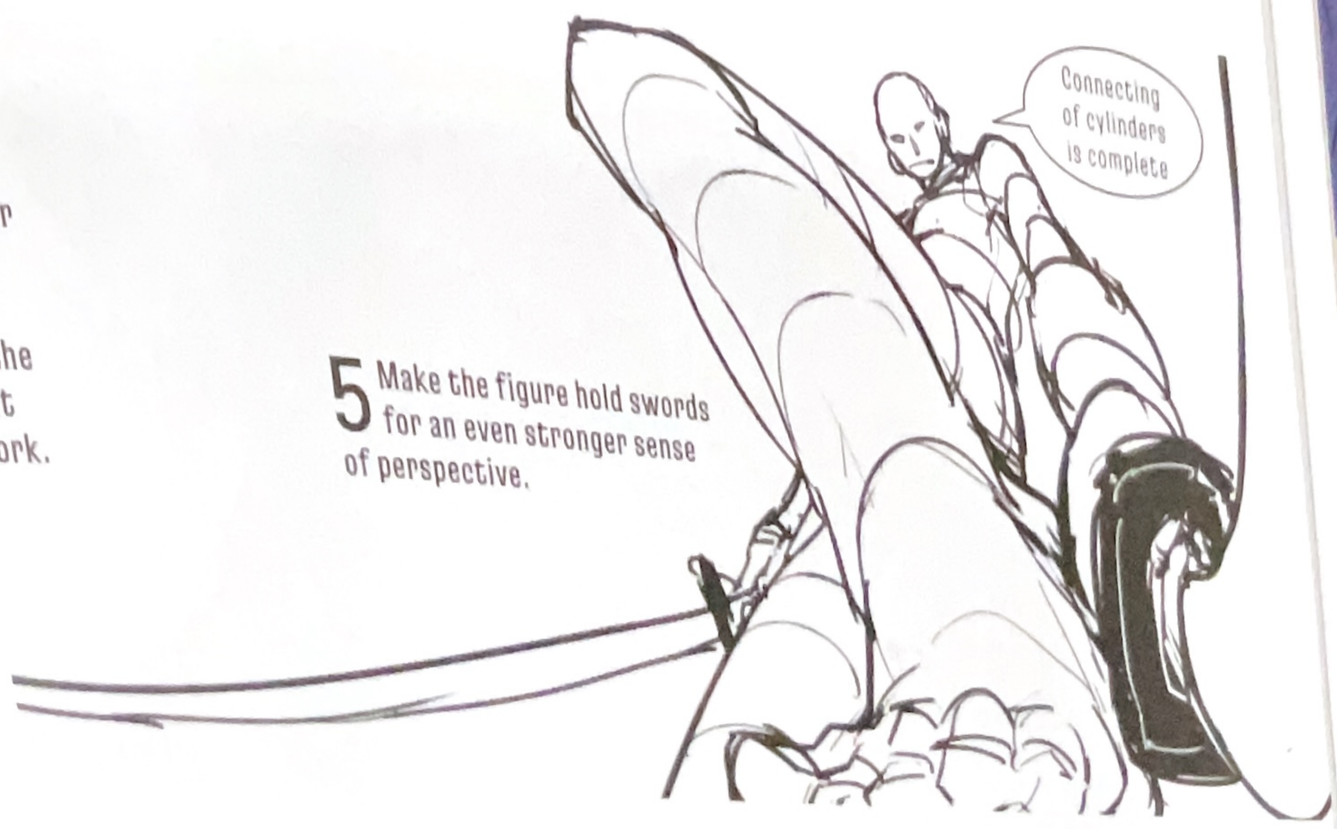
2 If you draw in a foot sticking out to the front, the cylinder will resemble a leg.



3 Add in cylinders in the background for the thighs of the right and left legs.

4 Draw in the torso as a cylinder also and obtain depth.

This drawing technique doesn't consider the ratio of arm and leg length, so you can try altering thickness at the points where joints divide. Creating the impression of performance brings out originality and makes for a unique work.



5 Make the figure hold swords for an even stronger sense of perspective.

Use cylinders to produce two-directional movement

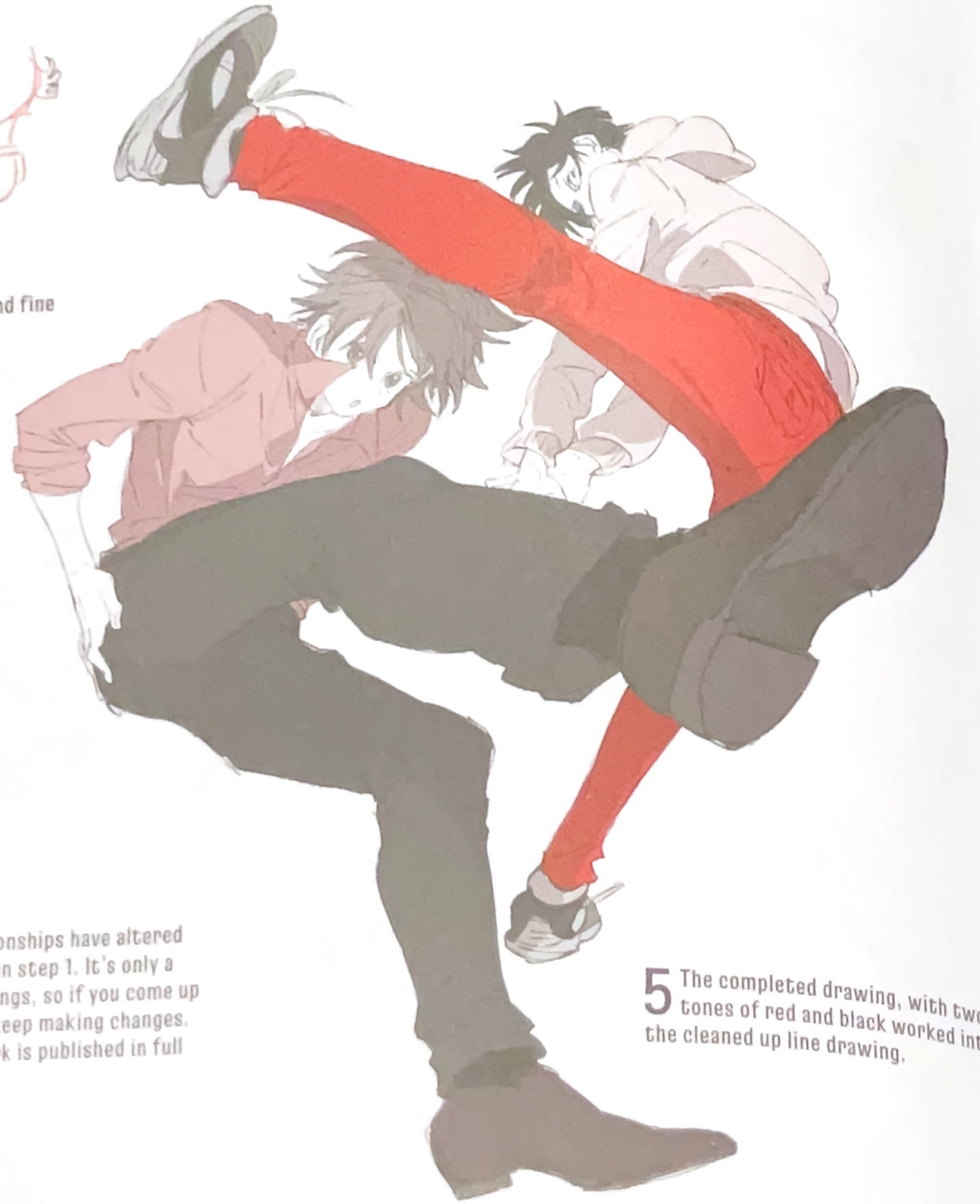
This drawing method involves positioning the main parts first when fitting them into the screen, in order to produce the axis that creates a dynamic feel. Positioning them into an actual shape or letter, such as a cross or the letter S, achieves a neat result. I believe it's widely known that a composition that fits into a triangle is attractive. Try various compositions and positioning of your own such as combinations of triangles and letters of the alphabet.

1 Form a cross by overlapping two cylinders.

2 Start drawing from the section with which you want to impress. Here, I've started with the legs.

3 Explore the positions of the bodies.

4 Check where the joints divide and fine tune things as you draw.

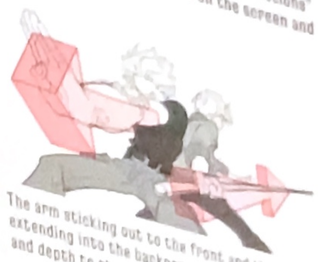


5 The completed drawing, with two tones of red and black worked into the cleaned up line drawing.

The overlapping and positional relationships have altered significantly from the cross formed in step 1. It's only a procedure for how to think about things, so if you come up with different ideas while drawing, keep making changes. (The production process for this work is published in full color on pages 12-13.)

Moving in opposite directions

Here, force is directed towards the foreground and background. Create three-dimensional flow from background to foreground and foreground to background to bring out depth. Draw "things in which force is moving in different directions" at the front to create balance on the screen and convey power.



The arm sticking out to the front and the weapon extending into the background bring movement and depth to the screen.

Diagonally directed movements

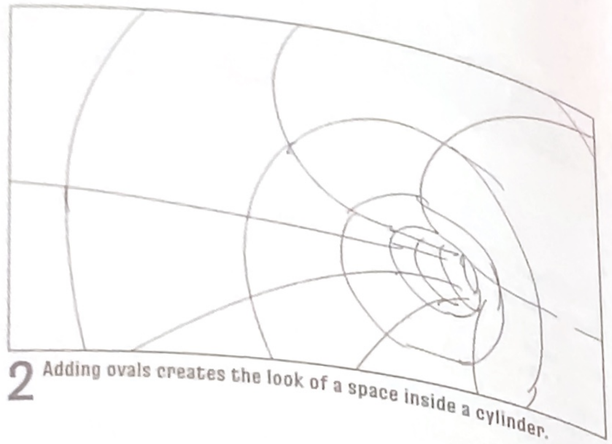
Compositions where the figures are placed in reflection to one another either above and below or to the side make for symmetrical, slightly fantasy-like works. It's a convenient composition for making the screen gorgeous, but also tends to be used frequently. In order to tighten up the airy space and add power, I extended the arms right out to the front for a dynamic effect.

In this example, it is the diagonally outstretched hands of the two girls that serve to bring out power in the screen. Just as the arm of the girl on the right is extended to the left of the screen, the arm of the girl on the left is directed to the right of the screen. Shift power in different directions to create flow inside a limited space. Direct the characters' gazes in the same direction as their arms to create an even more powerful impression.

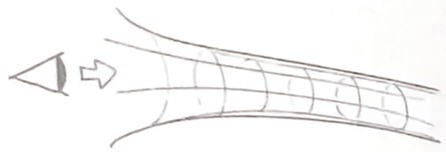
Use a Grid to Create Depth and Discretion

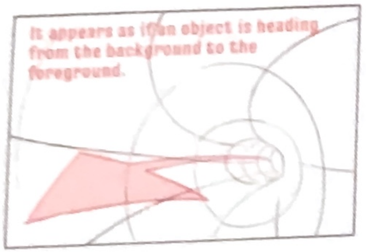
When drawing a picture on the screen, it's usual to position the character with regard to the vertical and horizontal white space, but Try a slightly different approach for when a strong sense of perspective is desired. Use a grid to add depth.

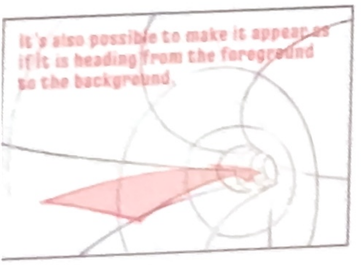
1 Rather than drawing the character first, launch straight into drawing the "space." Use curved lines to bring out the feeling of depth on the screen.

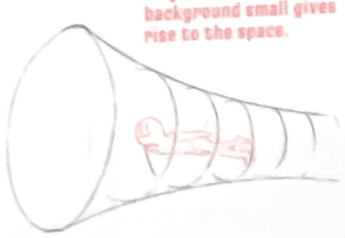


2 Adding ovals creates the look of a space inside a cylinder.





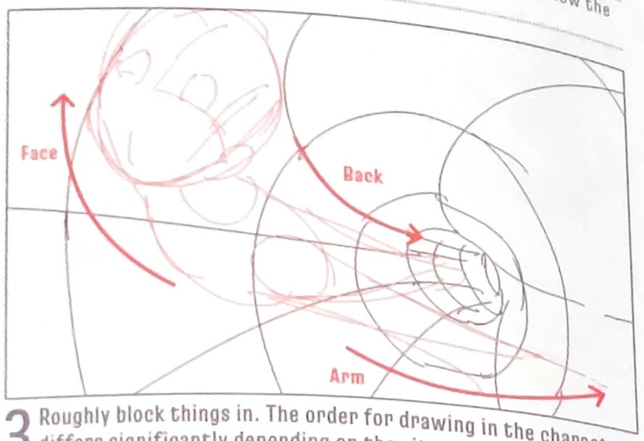




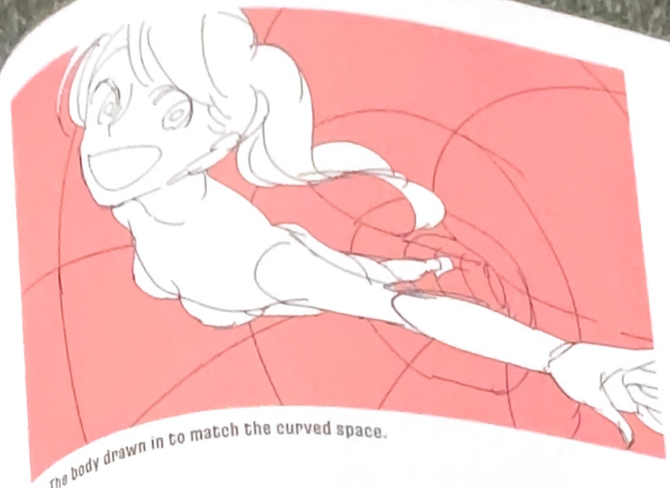
① Start drawing from the head.
② Chest.
③ Make the arms emerge from the shoulders in the foreground and background.

Key Point

When blocking in the figure, position it so the body and limbs follow the curved lines of the grid.



3 Roughly block things in. The order for drawing in the character differs significantly depending on the situation. In this example, when looking at the character as a discrete unit, it appears to be being viewed from an overhead angle, so start with the head. If the feet are in the foreground, you might start from the feet.



4 The body drawn in to match the curved space.

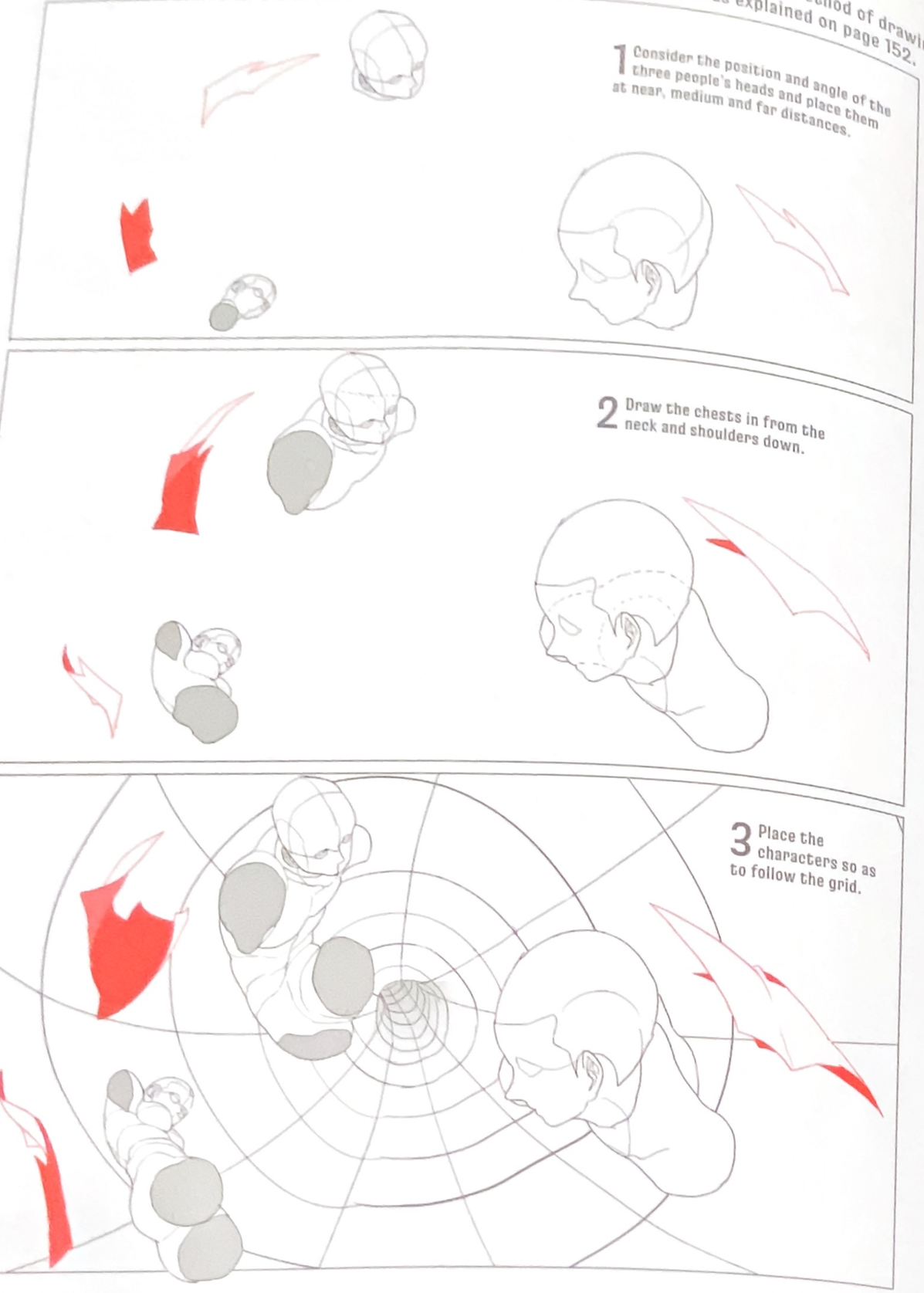
The aim is to make use of the freehand-drawn curved lines of the grid in the lines of the body. Even if you don't try to follow them too closely, if the space is made up of curved lines you will be visually aware of them, so I think you should naturally be able to draw the figure more smoothly than if you were drawing a figure on an empty screen. Try creating a space that you believe makes it easy to draw.

The cleaned up line drawing with the two tones of red and black applied.

5 The completed work with gray tones in the background of the grid for depth and the figure added. If finishing this off as a standalone piece, it would be interesting to consider trimming the screen to match the figure rather than trapping the figure into the screen.

Render three people's movement on a grid!

This is an actual example of the method of drawing a grid to create depth as explained on page 152.



1 Consider the position and angle of the three people's heads and place them at near, medium and far distances.

2 Draw the chests in from the neck and shoulders down.

3 Place the characters so as to follow the grid.

4 As per the drawing method explained on page 148, visualize stacked round slices to emphasize perspective.

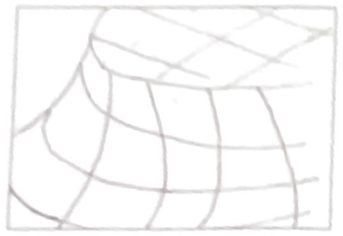
5 The completed work with color applied in the two tones of red and black. (The production process is published in full color from pages 18/19).

Practice for creating space with a "grid"

Rather than thinking in a planned way about how to present a drawing, drawing lines first and then considering what object they resemble makes creating a space fun.

Creating a "pudding" shape from a base shape

1 Draw an ellipse and add a curved line.



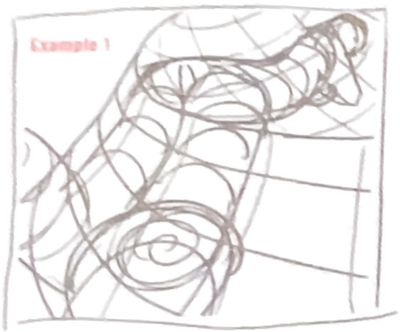
2 Mark in a grid, trying various approaches to work out which areas are flat and which are curved.

3 Position the character.

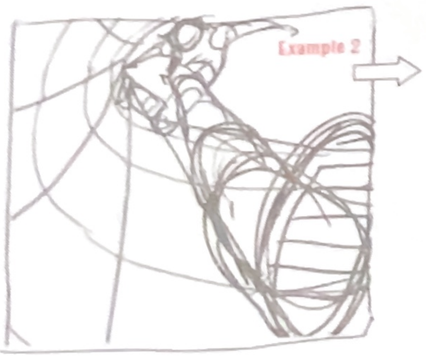
An example of using coincidentally formed optical illusions

"Pudding" shape

The same "pudding" shape can create all kinds of spaces depending on how the grid is marked in!



The "pudding" shape as a solid object.



The inside of the "pudding" shape as a space. This is done similarly to a cylinder space.

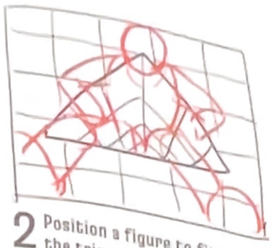
The completed work. The line drawing has been cleaned up and color added via the two tones of red and black.

Make use of coincidence to create interesting scenes!

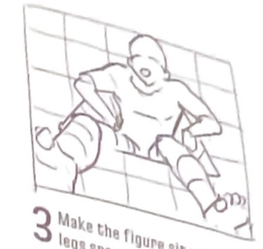
Depending on the swell created by the grid, it may appear caved in or protrude towards you, creating such a space that fills the screen. Including figures, extremities such as the limbs and head may be cut off or objects may all be positioned towards the edge of the screen, but this all leads to fun in terms of the picture. There is often the sense of a story and momentum in pictures with parts cut off or with objects all on one side, but I think it's difficult to consider arranging objects like this without knowledge of how to show them. Using the method of placing figures in a space created by chance via a grid gives rise to interesting unintentional balance and fit within the screen, with parts cut off or lots of blank space. Use the grid as guidelines to arrange objects such as small items in the background to achieve a work with a high degree of perfection.

Making a triangle appear hollow

1 Draw a triangle in the middle of the grid and add in lines so that it appears to narrow towards the bottom.



2 Position a figure to fit over the triangle.



3 Make the figure sit with its legs spread out to take up the whole screen.

Make a triangle appear pointed

1 Draw grid lines on each side of the triangle.

2 Position figures on each side.

3 Create specific poses.

The cleaned up example of the work in which the triangle was depicted as being hollow. Here, the toes which were cut out of the screen have been drawn in, but it would be fine to finish off the work without them. Depending on the composition, cutting out the feet may bring out bold movement in the work.

Draw a Character with a Sense of Perspective

1 Use overlapping to bring out depth in front and behind

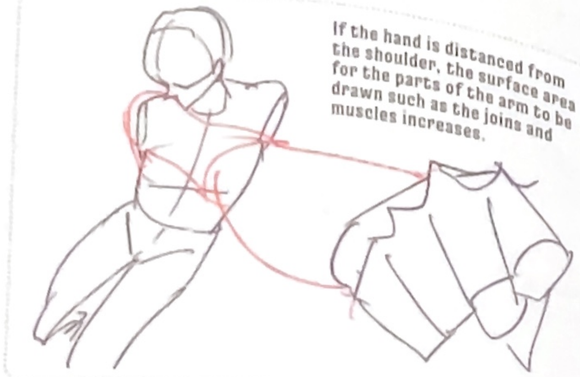
In order to draw a figure that follows grid lines, it's necessary to make them completely "deforme". "Deforme" means to consciously distort forms. Here, I'll introduce the example of the "arm extended out in front" pose which is often seen in signature poses. Work with the strong sense of depth to make the figure and its parts large or small in deforme style, with overlapping to render the sense of front and back.

1 Don't apply too much perspective to the figure that will form the base.

2 First off, draw in the hand in front at the size you want.

I feel that trying to draw the hand popping out from the arm like this makes for a weak finishing point...

Visualize viewing a snowman from below and launch into drawing. The head and body overlap.



If the hand is distanced from the shoulder, the surface area for the parts of the arm to be drawn such as the joins and muscles increases.

3 In order to render a stronger sense of perspective, forget the concept of an "arm" for the moment and draw with the momentum of sticking circles together.

You want to make use of the space, so don't fill it all in.

4 In a pose with momentum, depict things that flutter such as hair and clothing being caught up in the current of air.

5 Rather than being worried about the structure of clothing and so on, one way of doing things is to just draw it flowing out to get an idea of the overall movement. As long as it looks like it should, it's fine.

The completed work. This example uses red and black for two-tone color.

The cleaned up line drawing. Adjustments were made to the form so that force from the bold movement was not lost. I directed light onto the figure from the front to make the punching right arm seem more solid. Creating brightness on the thigh (knee section) of the left leg emphasizes the twist of the body.

The drawing with base color applied to skin and hair.

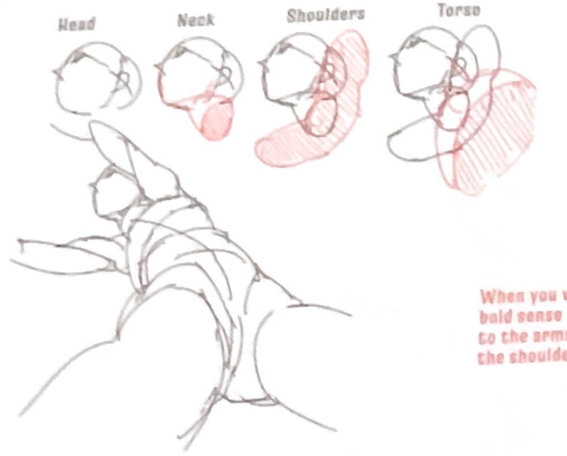
Apply the base color for the cape and clothing and check the overall balance.

2 Move the figure beyond the range of motion

When expressing a sense of speed or liveliness in addition to a strong sense of perspective, "slightly unrealistic" movements that are beyond the range of motion for the human body work perfectly. Let's boldly move each joint to create poses. Similarly to the example on page 148 where cylinders replaced body parts to express perspective, this works smoothly when the figure is divided into round slices. Just as in the rough drafts for examples drawn so far, adding in various lines to act as guides enables a smooth grasp of the body's form.

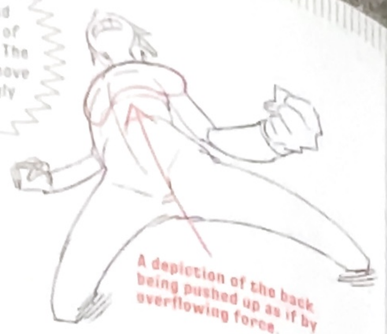
Make use of cross-section outlines

Drawing in cross sections (parts colored red) to connect the neck and shoulders which will not be visible in the end result makes the physical form easy to understand. Use this method effectively in cases of extreme perspective such as from low or high angles or to check the shape of the body when twisting. Once you've got used to it, you'll be able to create a rough draft without drawing them in.



When you want to add a bold sense of perspective to the arms, stretch out the shoulders.

Transcend the range of movement! The shoulders move surprisingly well!



A depiction of the back being pushed up as if by overflowing force.

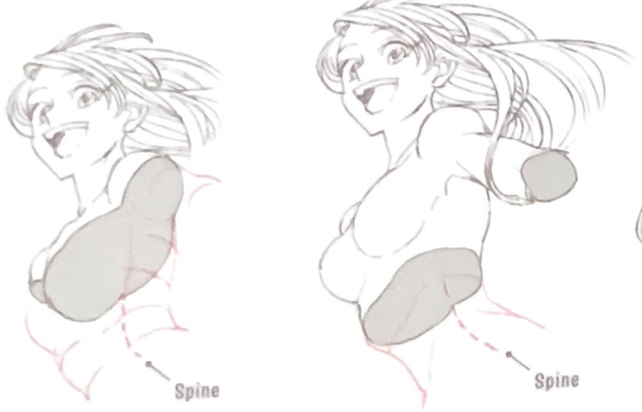
When wanting to add momentum to a character, depicting the shoulders curved back as far as they will go will put a spping in your picture!

The cross section is a comma shape

Curving the shoulders to this extent is a performance. They are only transformed for the sake of the picture, so create a strong curve.

Use an extreme curve to depict the depression at the center caused by the force of an impact from the front.

Use invisible cross sections and lines to maximize a sense of movement



Visualize the line for the spine.

When drawing a movement with a twist in it, drawing in the line for the side of the body makes it easier to create a smooth form.

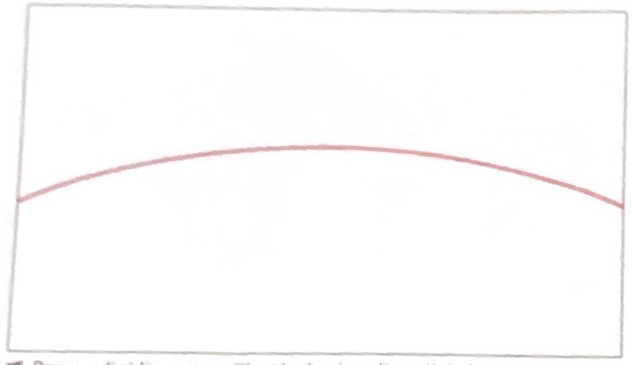
The nude line drawing created from a cleaned up sketch. In this example, the high heels were left out to show the soles of the feet.

An example of the figure clothed and colored in the two tones of red and black. The simple T-shirt and shorts emphasize the liveliness in the jump and attractive curved lines in the limbs. Since it is a piece that shows off attractive legs, high heels were added at th concept stage of the draft sketch.

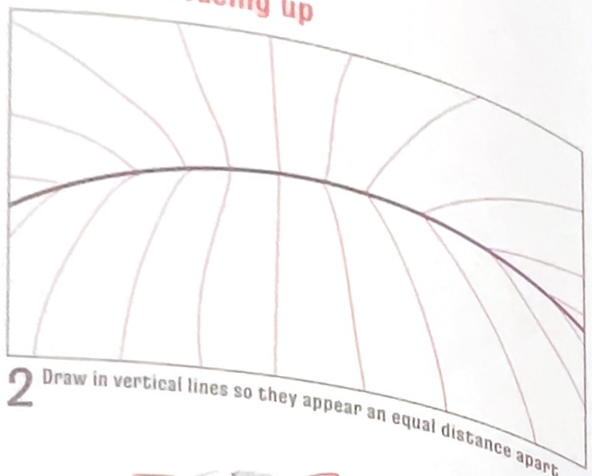
Use an Extremely Freeform Grid to Draw from a Low Angle

This is an evolved form of the method practiced on page 156 of first creating a space and then placing a figure into the empty space. First, rather than creating a particular form, roughly make divisions within the screen such as sky, earth, the horizon line or horizon to form the space. Then, draw in only the positions for the character's extremities such as the height of the head and where to place the feet. It doesn't have to be the feet, it could be the hands. Even with the same positioning, whether you place the feet or hands on it makes for a different composition, so it's interesting seeking out patterns that are easy to draw.

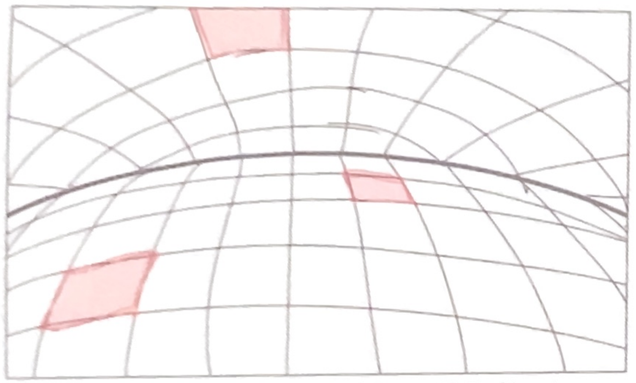
1 Draw a curved line to divide the screen, with the curve facing up



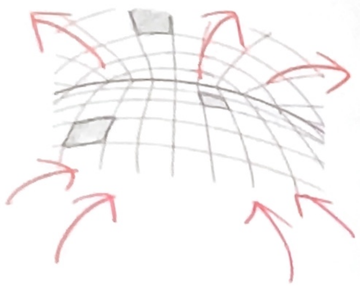
1 Draw a dividing curve like the horizon line slightly towards the top of the screen.



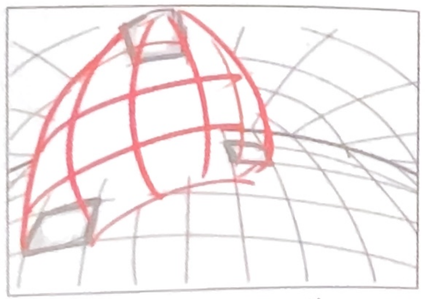
2 Draw in vertical lines so they appear an equal distance apart.



3 Draw in horizontal lines as well to form a grid. Decide only on the positions of the head and feet.

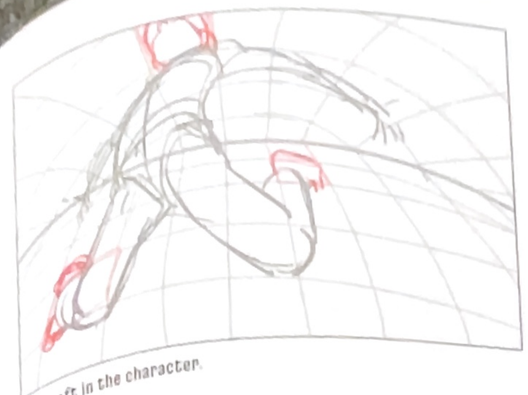


In order to more easily visualize "looking up from below," create a curved grid that swells out from the bottom to the top.

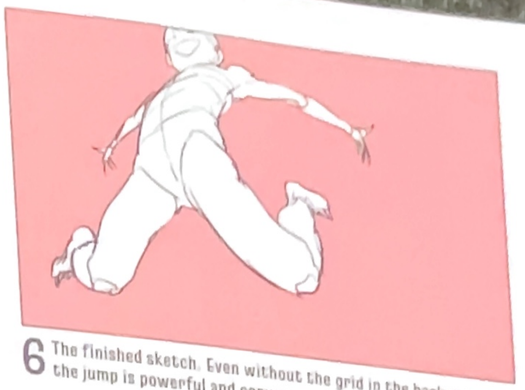


4 Create a shape that connects the squares representing the positions of the head and feet.

Following the grid in the background to visualize an object that swells out towards the front.



5 Draft in the character.



6 The finished sketch. Even without the grid in the background, the jump is powerful and conveys a sense of space.

Key Point

When blocking in, place the character so that their body and limbs arch to follow the curved lines of the grid.

Use soft curves to form the lines for the arms, legs and body.

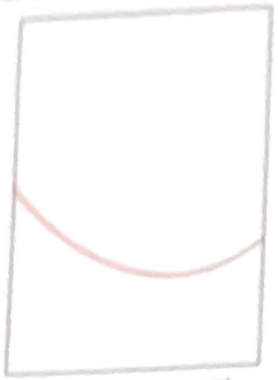
Key Point

For these situations also, keep cross sections of the body in mind (see page 160) and use cylinders to form a solid look!

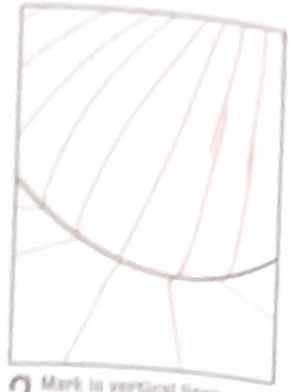
7 The cleaned up sketch with color applied. The head that was cut off in the initial sketch has been added and the hair and clothes have been given movement. I added the head in order to form the character, but it would also be interesting to leave it as-is to create a standalone picture.

2 Mark in a dividing curve to face downward

Adjust the size of various parts to match the squares created in the intersecting grid lines. Draw in the line of the character's body so that it bends to follow the curved lines.



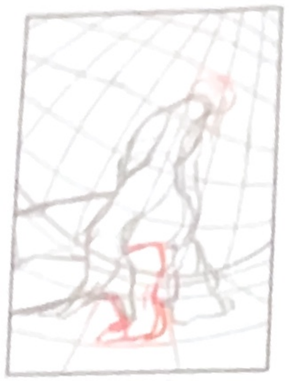
1 Mark in a dividing curved line towards the bottom of the screen.



2 Mark in vertical lines.

3 Mark in horizontal lines as well to form a grid.

4 Decide only on the positions for the extremities of the head and feet.

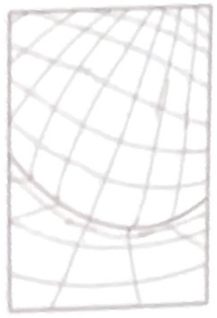


5 Sketch in the character.

6 The completed sketch.

Key Point

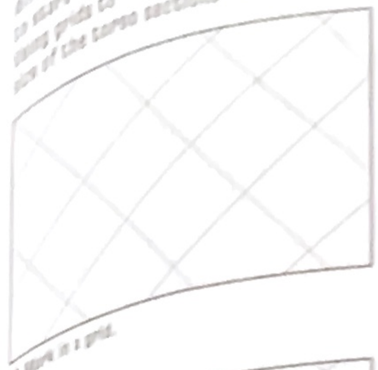
Exaggeratedly distort the space!



The legs are drawn at such a size that they poke out of the screen. In order to draw a "figure with insane proportions," prepare a "background with insane distortion." The feet and knees follow the curves of the floor so are in contact with the ground.

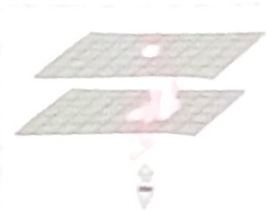
3 Try overlapping two grids

Visualize the heights of the head and lower body (buttocks) but overlapping two grids of different sizes. This is a composition viewed from an extremely low angle. Even if you intend to start out by drawing as if looking from directly below the figure, it's difficult to visualize. Using grids to "basically determine the size of body parts" makes it easier to determine the size of the torso sections that connect them.

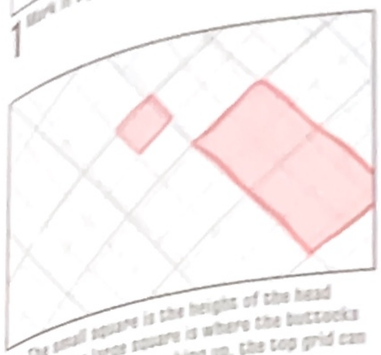


1 Make in a grid.

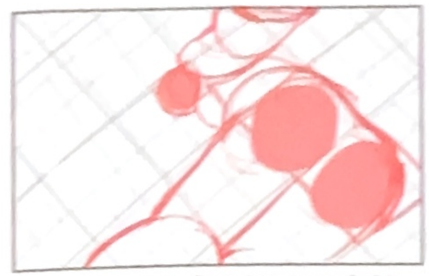
2 The other grid is in the background so make it on the small side.



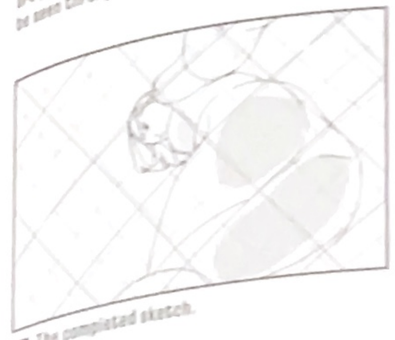
The presumption is that there are grids above and below and the character is in between them. The viewer is directly below.



3 The small square is the height of the head while the large square is where the buttocks are positioned. When looking up, the top grid can be seen through the grid in the foreground.



4 Roughly block the figure in to proceed with the draft sketch.

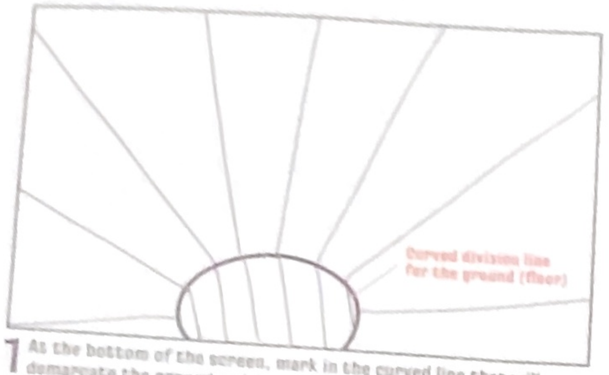


5 The completed sketch.

6 The work with feet added in. As it's a position from which the join of the neck cannot be seen at all, it's difficult to place the head on. Creating cross sections in the neck and shoulders in the rough draft to connect the body makes for smooth drawing (see page 160).

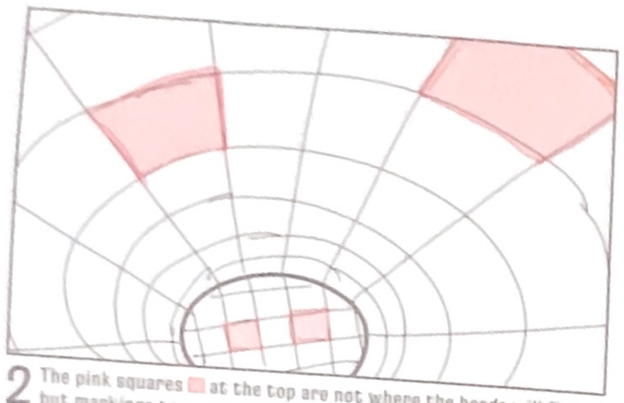
Use an Extremely Freeform Grid to Draw from a High Angle

Pull a curved division line upward

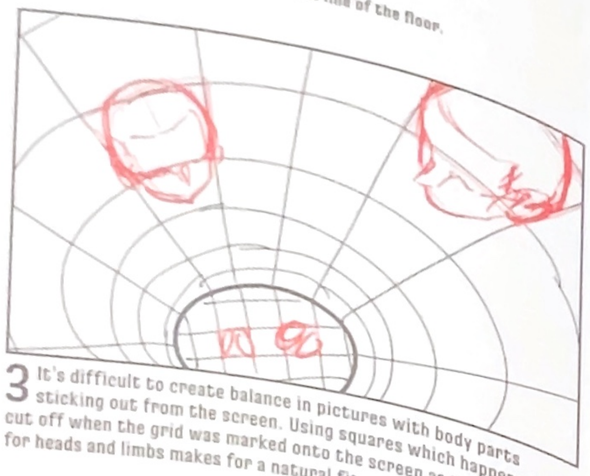


1 At the bottom of the screen, mark in the curved line that will demarcate the ground and draw in vertical lines.

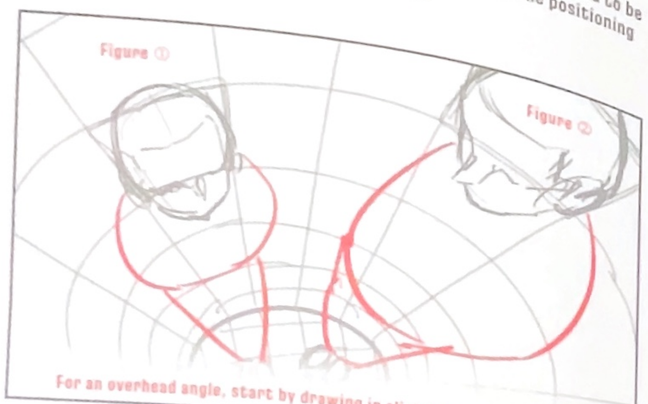
For a low angle where the feet are in the foreground, it's easy to make use of the width in the pose, but in an overhead angle, the head is in the foreground and unlike the legs, it's not possible to move it anywhere you like, so it's very difficult to create variation. Then again, I think it's easy to bring out subtle nuances in the shift of gravity to one side, how the character is standing and so on.



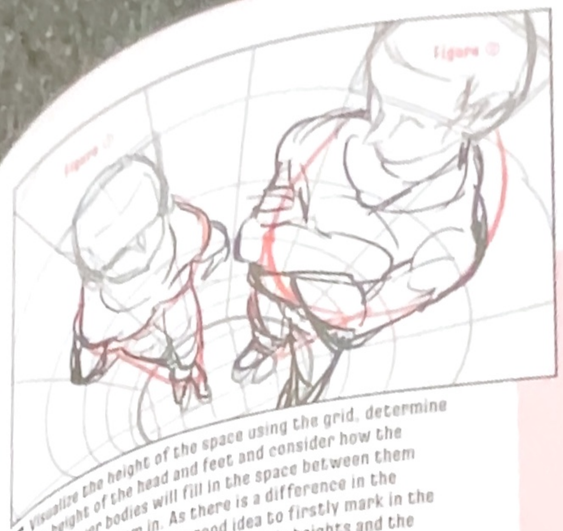
2 The pink squares ■ at the top are not where the heads will fit in, but markings to use as guidelines for the heads' size and height (from the floor).



3 It's difficult to create balance in pictures with body parts sticking out from the screen. Using squares which happened to be cut off when the grid was marked onto the screen as the positioning for heads and limbs makes for a natural fit.



4 Figure 1 is leaning against a wall while figure 2 is standing straight and tall. In order to make their postures clear even from an overhead angle, change the visible ratio of the upper and lower bodies (see page 58) and divide the figures into blocks.



5 Visualize the height of the space using the grid, determine the height of the head and feet and consider how the upper and lower bodies will fill in the space between them in order to draw them in. As there is a difference in the characters' physiques, it's a good idea to firstly mark in the positions where they differ, such as their heights and the height of their hips, before proceeding.

Figure ①: Lower body is readily visible.
Figure ②: Upper body is readily visible.

6 The finished sketch. Mark in male and female differences and add hairstyles.

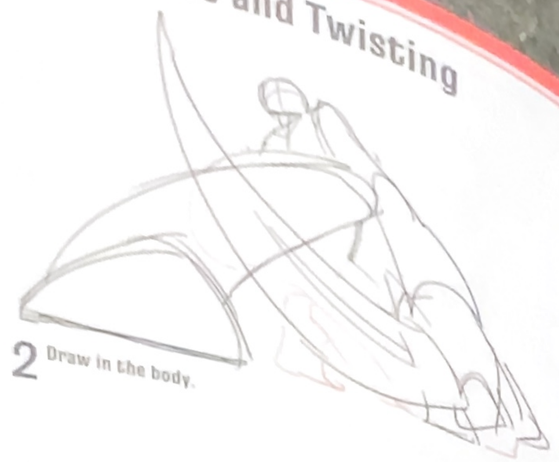
7 The work with clothing, color and fine details added. I've directed light onto figure 1 to bring the chest and crossed legs into focus. When drawing a figure viewed from overhead, parts that are readily visible and parts that can hardly be seen vary, such as in the drawn-back hips, lean in the body and so on, so use light to guide the line of sight.

Let's Review Bold Movements with Perspective and Twisting

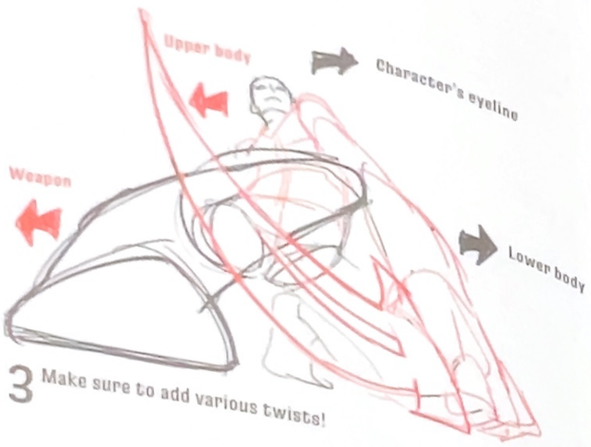
Compress parts as much as you like

1 Start by drawing a giant foot. For the moment, ignore its size compared with the head, how it will fit in terms of the size of the canvas and so on.

Various twisting poses

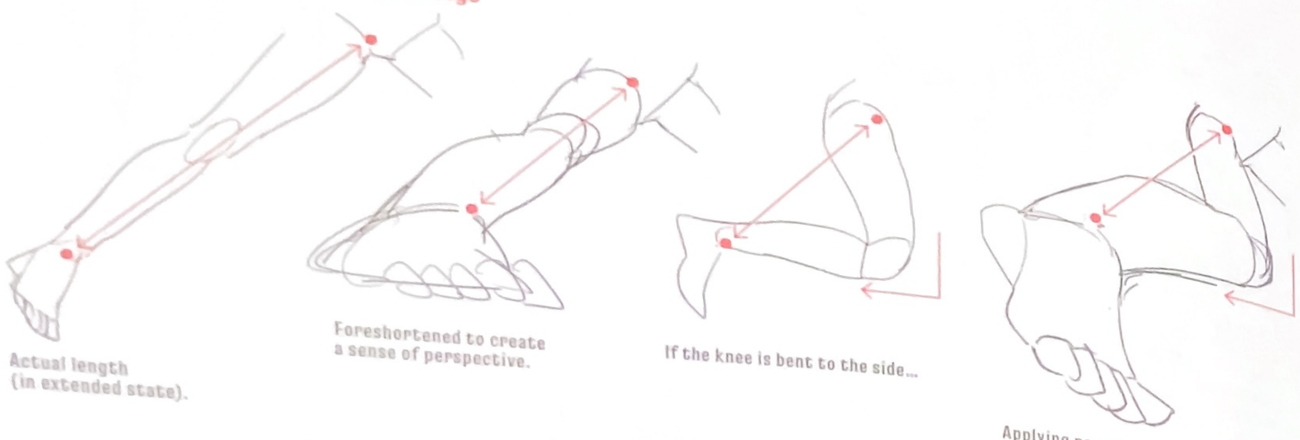


2 Draw in the body.



3 Make sure to add various twists!

Depicting reduction of length in the legs


Actual length
(in extended state).
Foreshortened to create
a sense of perspective.
If the knee is bent to the side...
Applying perspective when the leg
is bent alters the angle of the leg
so depending on the

Bring out a sense of movement with the undulations of the hair

It is a good idea to draw the hairline onto the head as it makes it easier to capture the shape. As on page 130 where we divided the hair into blocks. Try substituting in objects for hair to create movement.

1 Don't overdo things when drawing complicated hair, but take a flexible approach by substituting in objects that you find easy to create movement in. Here, let's consider it by using arrows.

2 Create form by following the surface and underside of the arrows, keeping in mind the outer and inner surfaces of the bundles of hair.

Draw in movement that contrasts with the flow from the hairline and blend it in with the hair bundles drawn in step 2 for a more fluid look overall.

3 Play up the flow of hair created in step 2 by adding relaxed bundles of hair in the center. Adjust the volume and blend to finish.

*The center is an important focal poi